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A HISTORY OF OLD ENGLISH GLASS

BY

FRANCIS BUCKLEY

WITH A FOREWORD BY

BERNARD RACKHAM

KEEPER OF THE DEPARTMENT OF CERAMICS
VICTORIA AND ALBERT MUSEUM

1925



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CONTENTS

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		PAGE
Foreword	vii
Preface	xi
Abbreviations used in the References	xiv
Catalogue of the Plates	xv
Chapter	I. The Old English Glasshouses	I
Chapter	II. The Old Glass Lists, and the Destruction of Old Glass	17
Chapter	III. The Origin of British Flint Glass : The Period of Sealed Glasses	24
Chapter	IV. The Foreign Artist Glassmakers	31
Chapter	V. 18th Century Wineglasses : A general view of their development	37
Chapter	VI. The Origin of English Cut and Engraved Glass	42
Chapter	VII. 18th Century Wineglasses : The Origin and Development of the Twisted Stems	50
Chapter	VIII. 18th Century Wineglasses : The Development of the Bowl	62
Chapter	IX. 18th Century Wineglasses : The Development of Glasses with Baluster and Plain Stems	67
Chapter	X. The Development of Engraving	75
Chapter	XI. The Development of Glass Cutting in England : Bottle Forms	82
Chapter	XII. The Development of Glass Cutting in England : Wineglasses and other Forms	91

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CONTENTS

	PAGE
Chapter XIII. "And all other sorts of Glass Wares". . .	100
Appendix : Part I. References to the Cut Glass Trade . .	119
Specialists in Cut Glass	139
Part II. References to Glass Wares other than Cut Glass	142
Index of Glass Articles mentioned in the Text	153
General Index	155

FOREWORD

Glass is one of the most beautiful fabrics devised by the ingenuity of man. With its translucence, its power of throwing off and breaking up the rays of light, its aptitude to take on from staining oxides various and lasting hues, and its tractableness under the tool of the craftsman, it is equalled by few natural substances. The high esteem in which it is held is due rather to this than to any claim on the score of antiquity, for among those arts which the French call *les arts du feu* that of the glass-blower is one of the youngest. Glass of a kind was known, it is true, in Egypt and elsewhere from remote ages, but only as a vitreous paste or glaze which, when heated to a viscous condition, could be applied to other substances or fashioned into various shapes in a mould or over a core of clay. It was only in Roman times, when cohesiveness and ductility were gained by the addition of lime to its ingredients that this material became glass as we know it now, capable of expansion into shape by the familiar process of blowing. By this change in its constitution, what was before the material of a very minor art became a substance of great importance for its usefulness and beauty alike.

For sheer excellence of form no glass vessels have ever surpassed those of the Roman period, nor have later ages added much to Roman invention in modes of decoration. It has been the distinction of England, however, to develop a type of "metal" in which the peculiar beauties of glass could under wise handling be brought out to the full, and it is the tale of this English achievement which is told in the pages of this book. England came late into the field in this branch of craftsmanship, but as a successful rival to other countries.

With the weakening of Roman civilisation the skill of the glass-blower fell into decline. In the Levant, however, the old traditions were never wholly lost, but lasted on until in the early Middle Ages glass became once more in Syria a vehicle for artistic skill—in cutting and enamelling—of a high order. The range of forms was limited—though less so than was until lately supposed; quite recent discoveries in Chinese tombs have shown that shapes unknown before to glass historians were made in Western Asia, presumably for the special needs of the Chinese market. But it cannot be said that enamel painting on glass has ever been practised more splendidly than by the Syrians in the 14th century. From the east the supremacy passed to Venice, where the Roman diversity of shape and technique was in large measure restored. From Venice glass-blowers went forth to carry their skill beyond the Alps. At last, in the very middle

FOREWORD

of the 16th century, the Venetians came to London, and glass vessels of artistic worth began to be made in England. These were at first strongly Venetian in character ; but they are definitely distinguishable from the wares of Murano itself, if we may allow an English origin to the four well-known engraved goblets of the reign of Queen Elizabeth. These goblets, engraved with dates ranging from 1577 to 1586, are generally acknowledged to be the work of Jacob Verzelini, the London-Venetian who was buried in 1606 at Downe in Kent. The same likeness to Venice glass, and the same unlikeness, is shown by the baluster-stemmed goblet of 1602, lately given by Mr. and Mrs. Rees Price to the Victoria and Albert Museum. This glass, in its diamond-engraved ornament, closely resembles the four just mentioned, and may be assigned to Sir James Bowes, who took over the glasshouse of Verzelini in 1592 and carried it on till 1607-8.

The date on this last-named glass brings us very nearly to 1615, a momentous point in the history of English glassmaking, for in that year the use of wood fuel for glass-furnaces was forbidden. The consequent adoption of coal instead of wood brought about in due course the invention of the English glass of lead, or "flint-glass," the history of which is the subject of this work. The results were happy. The rainbow-hued brilliance of the new metal heightened the beauty of every beautiful shape that glass could be made to take on. Its greater weight made for substantialness and for dignity of outline, and increased its fitness for ordinary use, thus turning the thoughts of its designers to ordered and comely forms ; the results of their efforts are in strong contrast with the flighty extravagances to which the Murano blowers were tempted by the fatal ease of handling of their own soda glass. Fitness for its purpose is indeed the keynote of the work of the English glass-blowers, and their productions please us exactly to the degree in which they keep to this standard. The earlier English drinking-glasses owe their æsthetic appeal largely to their "baluster stem," which serves alike for stability and for safe holding. Convenience in handling, in the earlier period, also governs the treatment of those wine-glasses and bottles which were finished by cutting with the wheel. Sound good craftsmanship is the rule, and makes up for any lack of the more ambitious efforts to be seen in Continental glasses.

Englishmen may well be proud of a craft in which their countrymen have struck out a path of their own with results worthy to be ranged beside the best that has been done elsewhere. They should be ready to

FOREWORD

take an interest in its history, a history which no one is better qualified to relate than the author of this book. Following the pioneer work of the late Albert Hartshorne, Mr. Buckley has given long hours of toil to the patient exploration of written records; official documents, newspapers and books of all kinds have yielded to his researches a mass of information which has enabled him to make clear much that was obscure, and to add greatly to our knowledge and understanding of a worthy English art. Nor should we leave unmentioned here the debt owing from lovers of glass to Mr. Buckley for his gift to the nation of many fine examples, collected by him as a help in his researches and now to be seen at the Victoria and Albert Museum.

BERNARD RACKHAM.

June, 1925.

PREFACE

Since the late Mr. Hartshorne wrote his great work on *Old English Glasses*, time has elapsed and much research work has been done. Mr. M. S. D. Westropp published in 1913 and 1920 [*Irish Glass*] the results of his investigations of the Irish newspapers and records, and so threw considerable further light upon details of the British glass trade. An investigation also of the old English newspapers has been going on at intervals since the year 1913. These are so many and so widely dispersed that the search is far from complete. It has, however, become worth while to publish the results already obtained, if only as a guide to future workers in the same field of research. Mr. Hartshorne's opinion on most matters relating to old glass will naturally still be received with the greatest respect. But he had not of course at his disposal the evidence (documentary and otherwise) that has come to light since 1897. We may regret also that he did not always state the reasons for some of his conclusions, which were in many cases no doubt based upon his exceptional knowledge of Continental glass history and developments.

There is no part of English glass history that needs more thorough reinvestigation than that relating to cut glass and wheel engraving. For it has been the custom, not only to treat wheel engraving as something independent of glass cutting, but also to regard the making of cut glass as an unfortunate episode at the very end of a period of general artistic excellence, the one blot upon our Golden Age of Glassmaking. This was never the attitude of our ancestors during the 18th century. For them cut glass was almost from the day of its introduction the most desirable of all English glass wares, in fact almost the only kind of glass that it was worth while to advertise under a specific description. And it could not, before the end of the century, have superseded all other kinds of decorated glass if it had not been for a general and earnest desire for many years to make it or possess it—a desire that was probably only checked by the difficulty of training the glass workers in a new and difficult art. Regarded from a national point of view, cut glass was almost the only type of decorated glass that became thoroughly British. Regarded from a broad historical point of view, it was the only type that mattered in the 18th century; because from it were developed nearly all the main products of the 19th century. Therefore, if special emphasis is here laid upon the development of glass cutting in England, it is because in one way or another, either in wheel engraving or in simple cutting, it affected so large a part of the fine glass wares produced after 1750.

PREFACE

The object of this volume is to trace on broad lines some of the principal developments of old English flint glass, in the light of recent evidence, avoiding those refined and unessential distinctions which have so often obscured the general line of development with a mass of immaterial detail. A certain knowledge on the part of the reader has been assumed ; for instance, of the earlier history of glassmaking in England, of the terms used in former books on glass, and of the processes generally employed for producing the different kinds of glass. The book is, in fact, intended for the more serious student of old English glass ; and if it succeeds in bringing a little fresh light upon the problems of our glass history from a new angle of vision, its object, a very simple one, will have been achieved.

The following newspapers have been searched : *London Gazette* to 1800, *Burney Collection* (London) to 1760, *Bath Chronicle* 1762 to 1786, *Aris's Birmingham Gazette* 1741 to 1769 and 1772, *Derby Mercury* 1732 to 1760, *Gloucester Journal* 1755 to 1770 and 1772, *Norwich Mercury* 1727 to 1781. And all papers in the public libraries of Bristol, Leeds, Manchester, Sheffield and Newcastle-on-Tyne to the end of 1800. York papers to 1781, Liverpool papers to 1790, Ipswich papers to 1773.

The author has the pleasant duty of acknowledging help from many quarters in the preparation of this book. To Messrs. Hamilton Clements and C. Kirkby Mason he is specially indebted for placing at his disposal for the purposes of illustration the whole of their collections of fine glass. In one book no adequate idea can be given of the many treasures contained in either of these collections. Mr. Hamilton Clements has also generously supplied those photographs of his collection which are here reproduced. Mr. C. Kirkby Mason has assisted much in the selection made from his collection, and in other ways. Mr. S. D. Winkworth has also kindly provided three valuable specimens for illustration.

Mr. M. S. D. Westropp, of the Irish National Museum, has permitted extracts from his invaluable books on Irish glass, and also generously supplied references to English glass (hitherto unpublished) which he found in the Irish newspapers. The extent of this kindly help may be judged from the pages that follow.

Mr. Joseph Kenworthy, who has recorded his researches in a *History of the Bolsterstone Glasshouse*, a pattern work of local glass research, placed the contents of his book and other information at the author's disposal. Mr. G. F. Lawrence, Inspector of London Excavations, has given valuable help over a number of years with the study of early excavated glass.

PREFACE

Dr. G. B. Buckley, M.C. (a brother), has searched many Bristol newspapers, including those from 1775 onwards, also many Bath and Gloucester newspapers ; the Appendix shows how successful and valuable his labours have been.

Messrs. F. Johnson and G. R. Armstrong, of Norwich, made a most useful search, on the author's behalf, amongst the old records and newspapers of Norwich ; Mr. John Gibbons a similar search of London newspapers between 1748 and 1760 ; and Mr. J. McGarrigle an arduous search through many volumes of Newcastle newspapers.

Prof. W. E. S. Turner, D.Sc., of the Department of Glass Technology, Sheffield University, has written a note on the use of old glass as " cullet " ; and has assisted also not a little by his enthusiasm for the history of English glass.

Mr. J. C. Hodgson, F.S.A., has given valuable help with the family history of Newcastle glassmakers.

Messrs. Law, Foulsham & Cole will, it is hoped, recognise with some degree of pleasure the results of their early guidance to a student of glass in years that have gone by. And Mr. Cecil Davis, who has given very material help, may also see here some practical results of a pleasant friendship which commenced before the War. The guardians of our national and provincial museums and libraries have helped with unfailing courtesy and good will. To all these gentlemen, and to many others, whom it is impossible to mention specially, so many are they, the author owes a great debt of gratitude. His obligations to Mr. Bernard Rackham are, however, of a special kind ; for without his continual help and inspiration over a number of years this book would never have been even attempted.

FRANCIS BUCKLEY.

July, 1925.

ABBREVIATIONS USED IN THE REFERENCES

- Hartshorne = *Old English Glasses* (A. Hartshorne), 1897.
- Westropp = *Irish Glass* (M. S. D. Westropp), 1913.
- Westropp (1920) = *Irish Glass* (M. S. D. Westropp), 1920.
- Owen = *Two Centuries of Ceramic Art in Bristol* (H. Owen),
 1872.
- S. Young = *The History of the Worshipful Company of Glass
 Sellers of London* (S. Young), 1913.
- Bristol Journal = *Felix Farley's Bristol Journal*.

CATALOGUE OF THE PLATES

I

Sealed Glass, about 1678-1680

Victoria and Albert Museum

Glass tankard ($3\frac{1}{2}$ inches) bound round the top with silver and with base expanded and pressed. To the spur of the handle is affixed a glass seal bearing the device of the Raven's Head. Probably therefore the work of George Ravenscroft. Found in the collection of Mr. S. G. Hewlett, 1914.

II

Sealed Glass, 1676-1680

C. Kirkby Mason collection

Glass jug (9 inches) with ribbed bowl and foot, joined by a four-lobed hollow knop between two collar mouldings. The handle twisted, and the foot and lip folded. To the spur of the handle is affixed the Raven's Head seal; and the glass, being of rather opaque and bubbly metal, is probably an example of Ravenscroft's earlier sealed work.

III

Sealed Glasses, 1676-1684

British Museum

Above. Syllabub or posset glass (3 inches) in the old "Venetian" metal. The base is expanded and pressed. The seal is affixed to the base of the spout. The device is not decipherable. Possibly the work of Bowles and Lillington. (See p. 29.)

Below. Glass decanter (8 inches) with foot, ringed neck, and surface pressed into raised diamond pattern. Below the neck ring on the left appears Ravenscroft's Raven's Head seal. One of the "bottles all over nipt diamond waies," which in 1677 cost 4s. (S. Young, p. 68.)

IV

Early Decanter

C. Kirkby Mason collection

Glass decanter with ornate stopper ($11\frac{1}{2}$ inches). A beautiful example of the "extraordinary work" of the late seventeenth century. The decanter has a foot and shapely handle, an expanded vase top, ornate collars of trailed glass at the neck and shoulder, and pressed flutings towards the base. The stopper has ornate mouldings and a knob top.

V

Early Bowl

C. Kirkby Mason collection

Glass bowl ($9\frac{3}{4}$ inches in diameter) with folded rim, pressed base and a double band of trailed glass between. Of "extraordinary work," the bowl is probably late seventeenth century.

VI

Coin Glass

British Museum

Glass goblet ($7\frac{3}{4}$ inches) with bowl pressed "diamond ways" at the base and encircled above with trailed decoration. The stem consists of two hollow knops, both decorated with "strawberry prunts"; the upper one enclosing a coin of James II (1687). Folded foot. Possibly a Jacobite glass of period Queen Anne.

VII

Covered Ceremonial Glass

Hamilton Clements collection

Glass ($12\frac{1}{4}$ inches) with straight-sided bowl. Stem consisting of three collar knops, a hollow bulb, and then five collar knops. Domed and folded foot. The cover has for its knob a portrait bust, a head in "a hat that was shaped in the Ramillie Cock" resting on a hollow knop. The cover knop contains a Maundy 4d. of 1709, the stem bulb

CATALOGUE OF THE PLATES

a Queen Anne 1s. of 1714. The cover knob, the base of the bowl and the stem bulb are each decorated with four applied "strawberry prunts." It has been suggested that the portrait bust represents Prince Eugene (Hartshorne, p. 237), or the Duke of Marlborough. About 1714.

VIII

Large Goblet showing Venetian influence

Chequers collection

Goblet (10½ inches) with large bowl expanded and pressed at the base. The stem is made up of two rounded knobs above and a solid urn-shaped moulding below, joined to the bowl and to each other by collar mouldings. The upper knobs are pressed into four lobes in the Ravenscroft fashion (cf. Plate II). Preserved at Chequers, where it was discovered by Mr. B. Rackham. Late seventeenth century.

IX

Glasses showing Venetian influence

C. Kirkby Mason collection

Left to right. Nos. 1 and 3. Wineglasses (5¾ and 5⅞ inches) with "purled" bowl (S. Young, p. 68), stem pinched at the top into four lobes and folded foot. Similar bowls occur with hollow baluster and straight ribbed-twisted stems.

No. 2. A posset or syllabub glass with ribbed handles (6½ inches). Bowl purled below and decorated with trailed loops above. Ornate domed and folded foot.

Late seventeenth century.

X

Wineglasses showing Venetian influence

C. Kirkby Mason collection

Left to right. No. 1. Wineglass (5¾ inches) with lower part of the bowl expanded, pressed and pinched. Hollow baluster stem and folded foot. Late seventeenth century type.

No. 2. Plain stemmed glass (7¼ inches) of refined trumpet shape, copied from a well-known Venetian pattern. Plain foot. Period uncertain.

No. 3. Wineglass (5½ inches) with fine pressed bowl, almost hollow stem and folded foot. Late seventeenth century type.

XI

Glasses showing Venetian influence

C. Kirkby Mason collection

Left to right. No. 1. Sweetmeat glass (4⅜ inches), double-bowled (like a few rare wineglasses, etc.), with four-lobed hollow moulding, between collars, joining the two pressed bowls which have folded rims.

No. 2. Rare wineglass (5⅞ inches), having a waisted bowl with base expanded and pinched, small collar and baluster stem pinched at the top. Folded foot.

No. 3. Sweetmeat glass with folded rim and foot, bowl expanded and pressed at the base, and baluster stem of normal type.

Probably late seventeenth century.

XII

Baluster stemmed wineglasses : English forms

C. Kirkby Mason collection

Three typical glasses of the late seventeenth century. Nos. 1 and 3 (8⅛ and 7¼ inches) have funnel-shaped bowls, No. 2 (8½ inches) has a straight-sided bowl. In each case the stem is a simple version of the normal baluster stem, and the foot is folded. These "forms" were used by John Greene at an earlier date.

CATALOGUE OF THE PLATES

XIII

Baluster stemmed wineglasses : English forms

C. Kirkby Mason collection

Left to right. No. 1. Glass ($5\frac{3}{8}$ inches) with rectangular straight-sided bowl. The stem has a large central moulding between smaller ones. Domed and folded foot. A rare survival of a "form" common between 1640 and 1670.

No. 2. Glass ($6\frac{2}{5}$ inches) with slightly waisted bowl, and a rigid variation of the normal baluster stem. Air beads in the base of the bowl and stem. Domed and folded foot.

No. 3. Glass ($5\frac{1}{4}$ inches) with funnel-shaped bowl (with air bead), a distorted version of the true baluster stem, and domed and folded foot.

Period, first quarter eighteenth century.

XIV

Baluster stemmed wineglasses : mostly English

C. Kirkby Mason collection

Left to right. No. 1. Glass (6 inches) with straight-sided bowl joined by a short neck to a refined Silesian-shouldered stem. Folded foot. After 1714.

No. 2. Glass ($6\frac{9}{10}$ inches) with similar bowl and many-knopped stem, containing two large air bubbles. Domed and folded foot.

No. 3. Glass (6 inches) with similar bowl and an unusual version of the normal baluster stem; folded foot. Air beads in the base of bowl and the stem.

Period, first quarter eighteenth century.

XV

Baluster stemmed wineglasses : German influence

C. Kirkby Mason collection

Left to right. No. 1. Glass ($8\frac{1}{4}$ inches) with tall-waisted bell bowl, on a stem of normal baluster shape, but made up of collar mouldings above and separated knops below. Slightly domed and folded foot.

No. 2. Glass ($8\frac{3}{8}$ inches) with typical thistle-shaped bowl, and distorted but pleasing version of the normal baluster stem. A large hollow in the stem. Folded foot.

No. 3. Glass ($7\frac{3}{4}$ inches) with straight-sided bowl attached by a smaller collar to a simple Silesian-shouldered stem. Folded foot.

After 1714.

XVI

Baluster stemmed wineglasses : German influence

C. Kirkby Mason collection

Left to right. No. 1. A most unusual glass ($6\frac{3}{8}$ inches) with pressed and widely expanded bowl. Round the base of the bowl a series of collar mouldings, and below them two knops of similar mouldings. The lower length of the stem is plain and attached by a plain knop to a domed, ribbed and folded foot.

No. 2. Glass ($7\frac{1}{4}$ inches) with funnel-shaped bowl resting on a simple Silesian-shouldered stem. Folded foot.

No. 3. Glass ($6\frac{3}{4}$ inches) with trumpet-shaped bowl (bead in base) attached by a collar to a true baluster stem. Domed and folded foot.

After 1714.

CATALOGUE OF THE PLATES

XVII

Baluster stemmed wineglasses : miscellaneous

C. Kirkby Mason collection

Left to right. No. 1. Glass ($5\frac{5}{8}$ inches) with trumpet-shaped bowl and a simple version of the normal baluster stem. The ring knop at the base of the stem recalls the foot of the "urn stem." The unusual width of the foot suggests a ship's glass. About 1725.

No. 2. Glass (6 inches) with straight-sided bowl and the "inverted acorn" version of the normal baluster stem. A large hollow in the stem. Folded foot. Eighteenth century.

No. 3. A problem glass ($6\frac{1}{8}$ inches). The trumpet-shaped bowl and simple form of stem with collar and terminal knops suggest a date after 1725. The metal is poor, and the glass may be far earlier. Folded foot.

XVIII

Diamond point engraving

Hamilton Clements collection

Two views of a trumpet-shaped glass (7 inches) with tear drop in stem. The inscriptions commemorate the Old Pretender ("James VIII of Scotland"). Crown and cypher—J.R. direct and reversed and the figure 8—with "AMEN" below. Also a verse (split between crown and cypher) of the "Jacobite national anthem." On the reverse side (left view) a verse of "God Bliss the Prince of Wales." Coming from the Murdochs of Gartincaber House, its original home, the glass is a valuable Jacobite relic. It also illustrates the diamond point engraving of the first half of the eighteenth century.

XIX

Diamond point engraving

Hamilton Clements collection

Glass (9 inches) with rectangular straight-sided bowl, plain stem and domed and folded foot. On one side of the bowl are engraved a coat-of-arms and the motto "Auspice Floremus Deo"; on the other side a ship and the words "Lovely Kitty." The arms are probably Irish, the dexter half of the shield representing the family of Handcock (Lord Castlemaine), the sinister half the family of Vesey. First half of eighteenth century.

XX

Glass with early wheel engraving

Hamilton Clements collection

A large goblet ($11\frac{1}{4}$ inches) with straight-sided bowl, pediment stem and domed foot. The engraving is good, and probably represents the work of one of our German cut-glass artists. The subject of the engraving is the youthful Bacchus astride a wine cask, with growing vine and conventional borders of arabesque type. Date 1727-1745.

XXI

Glasses with early wheel engraving

Hamilton Clements collection

Left. Glass (7 inches) with straight-sided bowl, knopped and beaded stem, high domed foot. Engraved with a coat-of-arms, not yet identified.

Centre. Similar glass ($7\frac{3}{8}$ inches) with plainer stem and foot. Engraved with the royal arms of England (*temp.* George II).

Right. Glass ($6\frac{1}{2}$ inches) with trumpet-shaped bowl resting on shouldered and beaded stem. Engraved with a vine border.

Period George II.

CATALOGUE OF THE PLATES

XXII

Glasses with early wheel engraving

Hamilton Clements collection

Drawn waisted glasses ($6\frac{1}{2}$ inches) with plain stem and folded foot; engraved with emblematic pictures and cryptic mottoes, "Sorry and hope," "I depend on constancy," "Time brings roses." The glasses appear to date about 1740, and perhaps refer to the abortive Rising of '15 and the projected Rising of '45. Possibly "pictures engraven on glass," advertised by Haedy. (See also Bate, *English Table Glass*, p. 120.)

XXIII

Glass with early cut decoration

Hamilton Clements collection

Goblet (9 inches) with bell bowl on normal baluster stem and domed foot. The bowl is decorated with flat geometric cutting, putting the glass perhaps into the category of "diamond-cut glass." Owing to the weight and outline of the glass it would be difficult to place it after 1745.

XXIV

Early cut and engraved glasses

Hamilton Clements collection

Left. Glass ($7\frac{5}{8}$ inches) with straight-sided bowl, beaded collar and normal baluster stem. The bowl is cut about the base and also engraved; the stem below the collar is "diamond-cut" or faceted. This is the famous Houghton glass (p. 95) about 1735; the inscriptions run "Fari quæ sentio" and "Prosperity to Houghton," with floral border round the rim. Probably the work of Haedy or another German glass artist.

Right. Glass ($6\frac{1}{2}$ inches) with ogee bowl and diamond-cut stem. Engraved with Jacobite emblems, the rose and star; the glass comes from the Berkeleys of Caynham Court, and probably dates about the middle of the eighteenth century.

XXV

"Diamond-cut" glasses

Hamilton Clements collection

Left. Glass ($7\frac{1}{2}$ inches) with bell bowl and domed foot. The bowl is diamond-cut; the stem also diamond-cut, but in elongated facets; round the dome of the foot prismatic cutting—the rim of the foot alternately cut and undercut. The bowl is massive and of small capacity, and a flaw appears in the metal towards the lower end of the stem. Possibly a toast-master's glass. An example of early cutting.

Right. Glass ($6\frac{1}{4}$ inches) with ogee bowl and domed foot. The stem and base of the bowl diamond-cut. Another early type of cut glass.

XXVI

"Diamond-cut" glasses

Hamilton Clements collection

Above (left to right). No. 1. Glass ($5\frac{1}{8}$ inches) with ogee bowl engraved with vine and hovering bird. Folded foot. The hollow diamond facets are rather elongated.

No. 2. Glass ($6\frac{1}{4}$ inches) with ogee bowl engraved with landscape. The cresting (here triple sprig) has been traced between 1733 and 1758.

No. 3. A finely cut glass ($6\frac{1}{4}$ inches); the straight-sided bowl is engraved with butterfly and Jacobite rose, of which the petals are polished. Probably no later than most "Fiat glasses."

No. 4. Glass ($6\frac{1}{2}$ inches) with ogee bowl and knopped stem, probably not later than 1768.

Below. Three of a set of five ogee glasses ($5\frac{3}{8}$ inches) engraved with fox-hunting scenes.

General period 1750-1770.

CATALOGUE OF THE PLATES

XXVII

Diamond-cut and fluted wineglasses

Victoria and Albert Museum

Above (left to right). No. 1. Glass ($5\frac{1}{2}$ inches) with ogee bowl. Bowl and stem are finely diamond-cut throughout. About 1780.

No. 2. Glass ($7\frac{1}{8}$ inches) with bowl more trumpet-shaped than ogee. The diamond faceting is carried half-way up the bowl. About 1750-1760.

No. 3. Glass (6 inches) with straight-sided bowl, heavily cut at the base. The stem is fluted and the flute edges alternately faceted. Possibly Haedy's "new invented wineglass" of 1775. An interesting transitional piece.

Below. No. 1. Fluted glass ($5\frac{5}{8}$ inches) of ale shape, with formal band of engraving. 1780-1790.

No. 2. Fluted glass (5 inches) of funnel shape, engraved with festoons and sprigs. About 1790.

No. 3. Short knopped glass ($4\frac{1}{2}$ inches) with fluted bowl and folded foot. About 1800.

XXVIII

Early glasses with air-twisted stems

C. Kirkby Mason collection

Left to right. No. 1. Glass ($6\frac{3}{4}$ inches) with trumpet-shaped bowl and length of plain stem, welded to a short shouldered length of air-twisted stem.

No. 2. Drawn glass ($7\frac{1}{8}$ inches) with waisted bowl, neck and short shouldered stem. The air lines are broken between the base of the bowl and the shoulder.

No. 3. Drawn trumpet-shaped glass ($6\frac{3}{8}$ inches) with irregular air-twist in the stem. Folded foot.

Period 1740-1745.

XXIX

Engraved glasses with air-twisted stems

Hamilton Clements collection

Left. Drawn trumpet-shaped glass ($7\frac{1}{2}$ inches) with air-twisted stem and folded foot. Engraved with the vine and the following inscription: "Let, no, deciept, within, your, glass, be, found but glorious Watkins haelth go briskly round." A Jacobite glass, commemorating Sir Watkins Williams Wynn, the father of the Jacobite Cycle Club. c. 1745.

Centre. Glass ($8\frac{1}{2}$ inches) with straight-sided bowl and double-knopped air-twisted stem. Engraved with Jacobite emblems, the star and rose, and the word "Redeat." c. 1750.

Right. Glass ($6\frac{3}{4}$ inches) with cup-shaped bowl and air-twisted stem. Engraved with anti-Jacobite emblems, the white horse of Hanover and rose, and the motto "George and Liberty." c. 1750.

XXX

Engraved glasses with air-twisted stems

Hamilton Clements collection

Left to right. No. 1. Glass (6 inches) with straight-sided bowl and a developed type of silver spiral. Engraved with natural flowers.

No. 2. Glass (6 inches) with similar bowl, and another type of developed silver spiral. Engraved with the growing vine.

No. 3. Glass ($6\frac{1}{2}$ inches) with waisted bell-shaped bowl. A short length of plain stem joins the bowl to a shouldered air-twist. Engraved with floral arabesques. The earliest glass in this group.

CATALOGUE OF THE PLATES

No. 4. Glass (6 inches) with straight-sided bowl and well made spiral of fine lines. Engraved with growing vine and bird.

No. 5. Glass (6 inches) with similar bowl and multiform spiral. Engraved with natural flower.

Period 1750 onwards.

XXXI

The later development of the knopped air-twist

Hamilton Clements collection

Left to right. No. 1. Glass ($6\frac{1}{2}$ inches) with bucket-shaped bowl and stem with five small knops, illustrating the difficulties of the ordinary knopped stem.

No. 2. Drawn glass ($6\frac{5}{8}$ inches) with waisted bowl. The knop, a beaded band, is applied round the air-twisted stem.

No. 3. Similar glass ($6\frac{1}{2}$ inches), but with applied cable-moulded band. Engraved with the vine.

No. 4. Glass ($7\frac{1}{8}$ inches) with straight-sided bowl and two applied cable-moulded bands.

No. 5. Late drawn glass ($6\frac{3}{4}$ inches) with waisted bowl, pressed into wedge pattern at base. A simple applied band. The engraving is a "classical" design, seen on silver as late as 1785. Date about 1770-1775.

Period 1750-1775.

XXXII

Early examples of opaque twists in the stem

Hamilton Clements collection

Left and right. Two views of a glass ($6\frac{5}{8}$ inches) with bell-shaped bowl and a simple opaque spiral in the stem. Inscribed in diamond point "Health to all true blues 1755" (Jacobite). The enamel glass of the spiral has affected the rest of the stem, turning it milky in hue. The foot has been broken and replaced.

Centre. Glass ($6\frac{1}{8}$ inches) with waisted bell-shaped bowl and a "mixed twist" in the stem. A single opaque cord revolves round a multiple air spiral. About 1754.

XXXIII

Glasses with opaque-twisted stems (Bristol)

Hamilton Clements collection

Four glasses with bucket-shaped bowls and simple types of opaque spiral in the stems. They are all engraved with ships, and inscribed to the success of Bristol privateers. *Left to right* :—

The "Eagle" frigate. 400 tons. 200 men, 30 guns. ($5\frac{3}{4}$ inches.)

The "Dreadnought." 120 tons. 110 men, 16 guns. ($6\frac{1}{8}$ inches.)

The "Enterprise." 150 tons. 140 men, 24 guns (captured). ($6\frac{1}{8}$ inches.)

The "Defiance." 250 tons. 170 men, 20 guns. ($6\frac{1}{8}$ inches.)

Period about 1756.

XXXIV

Glasses with opaque-twisted stems, coloured

Hamilton Clements collection

Left to right. No. 1. Glass ($6\frac{1}{8}$ inches) with waisted bell-shaped bowl. The spiral is made up of a central twist of yellow cords and two external white cords.

CATALOGUE OF THE PLATES

No. 2. Glass ($7\frac{3}{4}$ inches) with similar bowl. Two brown cords revolve round a white multiple twist.

No. 3. "Wine-and-water glass" or "goblet" ($7\frac{3}{4}$ inches) with rectangular straight-sided bowl. Red cords revolve round a central twist of yellow cords.

No. 4. Glass (6 inches) with straight-sided bowl. Two broad white cords revolve round a central cord of brown.

Probably Bristol 1755-1765.

XXXV

Glasses with opaque-twisted stems and enamel decoration

Hamilton Clements collection

Left to right. Above (probably Bristol). Nos. 1 and 3. Pair of glasses ($5\frac{3}{8}$ inches) with ogee bowls decorated in enamel with sporting scenes, skating and shooting.

No. 2. Glass ($6\frac{1}{4}$ inches) with ogee bowl decorated round the rim with gilt band and in enamel with peacock and hen.

Below (hardly Bristol). No. 1. Glass ($6\frac{1}{8}$ inches) with straight-sided bowl decorated in enamel with "classical" festoons.

No. 2. Glass ($6\frac{1}{8}$ inches) with similar bowl. Enamel decoration of cottage landscape. Dates 1761 and 1779 occur on glasses with this kind of stem.

Nos. 3 and 4. Glasses ($5\frac{3}{4}$ inches) similar to No. 2, but with different scenes.

Period 1760-1780.

XXXVI

Miscellaneous glasses with opaque-twisted stems

Hamilton Clements collection

Above. Three glasses (6, $7\frac{1}{2}$ and $5\frac{1}{2}$ inches) with horizontally corrugated bowls, opaque-twisted stems and folded feet. Generally called "Norwich glasses," but probably made elsewhere in Norfolk, e.g. Yarmouth. Early period.

Below. Two glasses ($7\frac{1}{2}$ and 6 inches) with opaque-twisted stems, and bowls decorated with "burnished gilt" designs (vine and grapes). Period 1766-1785.

XXXVII

Early jugs

C. Kirkby Mason collection

Left. Glass jug ($6\frac{5}{8}$ inches), "diamond-moulded" round the top, with expanded and diagonally pressed base. Pressed foot. Ribbed handle.

Right. Glass jug ($7\frac{3}{8}$ inches) with horizontally ribbed top, plain globular body and foot.

Probably first half of eighteenth century.

XXXVIII

Early engraved decanters

C. Kirkby Mason collection

A pair of rare mallet-shaped decanters ($7\frac{1}{4}$ inches), with deep basal "kick." Engraved in choice fashion with vine, grapes and birds. Possibly the work of Haedy. 1727-1740.

XXXIX

Engraved decanter

Hamilton Clements collection

Globular decanter ($11\frac{1}{2}$ inches) engraved with Jacobite rose and the word "Fiat." Date about 1750.

CATALOGUE OF THE PLATES

XL

Cut and engraved decanters

Hamilton Clements collection

Pair of decanters ($12\frac{3}{4}$ inches) with fluted and prismatic cutting about the neck, convex diamond band and flutes below. Faceted stoppers. The engraving consists of a monogram and floral wreaths; on the reverse side (as shown) of allegorical representations of the Old (left) and New (right) Year, depicting Father Time at the prow and Youth asleep in the stern, and again Youth at the prow and Father Time asleep in the stern. Period 1790-1800.

XLI

Early cut bottles

Victoria and Albert Museum

Left to right. No. 1. Mallet-shaped bottle ($7\frac{1}{2}$ inches), crudely cut with oval facets about the neck and shoulder. Round the body cut alternately with star and conventional flower. The work of a glass grinder about 1735.

No. 2. Silver-mounted pyriform caster, on foot, with beaded moulding and the edge of foot alternately cut and undercut. Diamond faceted above and below, flutes at the waist. Probably before 1750.

No. 3. Silver-mounted and mallet-shaped caster. Diamond faceted about the neck, fluted below. Undercutting-facets at base. Dark metal. 1735-1750.

No. 4. Silver-mounted and mallet-shaped cruet. Diamond faceted. Undercutting-facets at base. A type common in 1752 and later. Cap not original.

XLII

Later cut bottles

Victoria and Albert Museum

Left to right. No. 1. Silver-mounted cruet (London, 1798). Fluted above and below; round the shoulder a band of large convex diamonds cross-cut.

No. 2. Mallet-shaped bottle, diamond faceted about the neck, cut round the shoulder with convex diamonds, round the body with large squares or diamonds alternately pillar-fluted. Undercutting-facets at base. Ornate star beneath. A masterpiece. About 1765.

No. 3. Silver-mounted caster ($6\frac{3}{4}$ inches to top of mount). One of set dated 1796 (Bateman, London). Fluted above and below; band of flat convex diamonds at shoulder. Star beneath.

No. 4. Sheffield plate-mounted cruet. Fluted and flutes broken by three narrow prisms. Probably from Whittington, 1775-1785.

XLIII

Engraved and covered bowls

Hamilton Clements collection

Left. Covered dessert glass ($11\frac{1}{2}$ inches) mounted on short knopped stem and high-domed foot. The knob of the cover is faceted, and the cover and bowl engraved with vine and grapes, the latter polished.

Right. Similar glass (10 inches), but with beaded knob and cover-knob, and high-domed and folded foot. The cover and bowl are engraved with the rose and other flowers.

Period of advertisement 1750-1760.

XLIV

Dessert glasses for fruit

S. D. Winkworth collection

Above. Glass basket ($4\frac{3}{4}$ inches) mounted on foot, and with a deep "kick" in the base. Probably intended for fruit. First half of the eighteenth century.

CATALOGUE OF THE PLATES

Below. Cut-glass bowl ($4\frac{1}{2}$ inches) with scalloped edge and cut foot. The sides of the bowl are cut into large convex diamonds (cross-cut) and below into squares alternately pillar-fluted. The under side of the foot is cut with a large flat star. Probably about 1770.

XLV

Cut bowl

Mrs. Canning collection

Above. Bowl (3 inches) faceted about the rim and base, and the rim of the foot engrailed. The bowl is also engraved with a hunting scene (hare-hunting) and "May the 12. 1766 E.P."

Early sweetmeat

Hamilton Clements collection

Below. Early sweetmeat (7 inches). The rim is alternately scalloped and engrailed, the bowl cut with flat geometric patterns, and the stem hollow diamond-cut. Probably before 1750.

XLVI

Cut sweetmeat glasses

Hamilton Clements collection

Left. Early sweetmeat glass ($6\frac{1}{2}$ inches) with pediment stem mounted on a beaded knop. The rim of the bowl and the foot are scalloped simply, and the bowl decorated with flat geometric cutting. Before 1750.

Centre. Sweetmeat glass ($7\frac{3}{8}$ inches) with pediment stem and high-domed foot. The bowl is scalloped at the rim and "diamond-cut" below. The rim of the foot is cut to form a polygon. About 1750-1760.

Right. Sweetmeat glass ($7\frac{3}{4}$ inches) with knopped stem and domed foot. The rim of the bowl is deeply scalloped, and the bowl cut with convex diamond band and flutes. The stem is fluted and faceted. About 1790.

XLVII

Sweetmeat glasses with plain and opaque-twisted stems

Hamilton Clements collection

Above. No. 1 ($6\frac{5}{8}$ inches) has a baluster stem and high-domed foot; No. 2 ($7\frac{1}{4}$ inches) a pressed bowl, pediment stem and folded foot; and No. 3 ($5\frac{1}{4}$ inches), the earliest of the group, a folded foot, a baluster stem and a bowl with expanded and pressed base and folded rim. Period George I and II.

Below. Three sweetmeat glasses ($6\frac{3}{8}$, 7 and $6\frac{3}{4}$ inches) with ornate bowls and opaque-twisted stems. Period 1760-1787.

XLVIII

Sweetmeat stand and glasses

Hamilton Clements collection

A centre stand (13 inches), surmounted by dish, and with two tiers of four projecting arms. On these are hung little bucket glasses. The whole piece is of "extraordinary work." About 1750.

XLIX

Glass salvers, etc.

Hamilton Clements collection

Above. Glass salver (5 inches) of normal type, with beaded baluster stem and domed and folded foot. Generally used in connection with jelly or syllabub glasses.

CATALOGUE OF THE PLATES

Below. Three small glasses of dish or salver type, used perhaps as dessert glasses or for the toilet-table.

Left. Small dish ($2\frac{1}{4}$ inches) of "extraordinary work," on knopped stem.

Centre. Small salver ($2\frac{3}{4}$ inches) with air-twisted stem and domed and folded foot.

Right. Similar, but smaller glass ($2\frac{3}{8}$ inches), with stem of depressed knops and folded foot.

Period 1740-1770.

L

Salver

S. D. Winkworth collection

Revolving cut-glass middle stand (height 7 inches; diameter $19\frac{1}{2}$ inches). The rim of the revolving top is scalloped and the under surface cut with a series of flat stars. The pedestal is decorated with flat geometric cutting. Last quarter of eighteenth century.

LI

Early candlesticks

Hamilton Clements collection

Four glass candlesticks or tapers (8, 9, 8, $6\frac{1}{2}$ inches) showing the development during the period 1700-1760. The order is No. 4, No. 2, No. 3, No. 1. The nozzle develops a rim, and the foot proceeds from inverted saucer-shape towards a high-domed type. The four specimens show the progression from plain baluster to straight air-twisted stems.

LII

Further development of the glass candlestick

Hamilton Clements collection

Six candlesticks of the period 1750-1780. They may all be classified as "tea candlesticks" or tapers. The nozzle rim develops into a saucer-shaped or vase top. The domed foot is retained.

Above. Opaque-twisted stem ($4\frac{7}{8}$ inches), air-twisted stem ($7\frac{1}{4}$ inches) and early opaque-twisted stem with beaded knops (6 inches).

Below. Pediment stem ($6\frac{1}{2}$ inches), cut and knopped stem ($6\frac{1}{8}$ inches) and plain stem (6 inches).

LIII

Cut candlesticks

Hamilton Clements collection

Pair of cut-glass candlesticks (14 inches), a masterpiece of the London glass-cutters. The stems and sockets are "diamond-cut"; the rims of the saucer and foot scalloped, and their surfaces decorated with flat geometric cutting. Possibly the "fine cut-glass candlesticks" of 1766.

LIV

Early cream jug and salts

C. Kirkby Mason collection

Left to right. Nos. 1 and 3. Pair of salt cellars ($2\frac{1}{4}$ inches) with three feet surmounted by lion masks. About 1725, the type surviving in Ireland till 1752.

No. 2. Cream jug ($3\frac{1}{4}$ inches) with three strawberry-topped feet and narrow trailed banding below the rim. In general design like many Astbury and salt-glaze cream jugs. c. 1725.

CATALOGUE OF THE PLATES

LV

Cream jugs and jelly glasses

Hamilton Clements collection

- Above.* No. 1. Jug ($3\frac{1}{2}$ inches) with folded lip and shouldered body.
No. 2. Footed jug ($3\frac{1}{4}$ inches) with globular body of earlier type.
No. 3. Cut jug (3 inches) of the early nineteenth century, showing convex strawberry diamond pattern round the body.
No. 4. Small jug ($2\frac{1}{4}$ inches) similar to No. 1.
Below. No. 1. Early jelly glass ($4\frac{3}{4}$ inches) with beaded moulding and high-domed foot. Engraved with floral arabesques. About 1750 or earlier.
No. 2. Waisted bell-shaped glass ($4\frac{1}{4}$ inches) with pressed bowl and foot, and beaded moulding. About 1750.
No. 3. Bell-shaped glass ($4\frac{1}{4}$ inches) with double handles. Second half of the century.
No. 4. Hexagonal glass ($3\frac{1}{4}$ inches) with domed foot. About 1775.

LVI

Jelly glasses

Victoria and Albert Museum

- Above.* No. 1. Glass with double ogee bowl ($2\frac{7}{8}$ inches), "diamond-moulded," foot pinched into a scalloped pattern. About 1775.
No. 2. Glass ($3\frac{1}{4}$ inches) of earlier type with ribbed bowl. Advertised in 1752.
No. 3. Similar glass ($3\frac{1}{4}$ inches), but with bowl "diamond-moulded." Advertised in 1752.
Below. No. 1. Bell-shaped glass (4 inches) with scalloped rim. Probably Stourbridge, 1775-1800.
No. 2. Bell-shaped glass (4 inches) with pressed bowl, scalloped rim and cut foot. Probably London about 1770.
No. 3. Bell-shaped glass ($4\frac{5}{8}$ inches) with bowl pressed into flutes. Probably Stourbridge, 1775-1800.

LVII

Rummers, etc.

Hamilton Clements collection

- Above.* No. 1. Square-footed rummer (6 inches) engraved with mail coach No. 175 London-York-Newcastle and various inscriptions. (See p. 112.) About 1790-1800.
No. 2. Tumbler ($4\frac{1}{8}$ inches), decorated in white enamel and dated 1767; on the reverse side "Success to the swordmakers."

Rummers, etc.

Victoria and Albert Museum

- Below.* No. 1. Square-footed rummer ($5\frac{5}{8}$ inches) engraved with the monogram E.M., which is signed by the engraver, Collins. (See p. 111.) About 1790-1800.
No. 2. Footed beer or water-glass ($4\frac{3}{4}$ inches) of cylindrical form, engraved with hops and barley. About 1770-1780.

LVIII

Coloured and enamel glasses

British Museum

- Left.* Trumpet-shaped glass (7 inches) of dark green metal with air-twisted stem. The bowl is engraved with arabesques and birds. About 1750.

CATALOGUE OF THE PLATES

Right. Glass candlestick ($8\frac{1}{8}$ inches) of Bristol white enamel glass. The stem is ribbed-twisted and the foot domed. The socket and foot have been painted, probably by Michael Edkins. About 1760-1770.

LIX

Young Pretender portrait glasses

Hamilton Clements collection

Left. Glass (6 inches) with straight-sided bowl and air-twisted stem (multiple spiral). Profile portrait in wreath of acorns and oak leaves ; on the reverse side the star, rose and thistle. (One of three from Lord Lambourne.)

Centre. Glass ($7\frac{1}{8}$ inches) with straight-sided bowl and air-twisted stem. The portrait is enclosed in oval band, with the words "Audentior ibo" beneath. On the reverse side the rose. Folded foot. (From Mrs. St. John of Leominster.)

Right. Glass ($5\frac{1}{2}$ inches) with small straight-sided bowl and opaque-twisted stem of developed type. The portrait is painted on the bowl in enamel glass, blue bonnet, white coat with red points. Hardly a Bristol type. A rare glass, almost unique. (From Mrs. Rees Price, Scotland.)

Period 1750-1770.

LX

The trade card of the Phœnix Glass House, Bristol

The original card, $3\frac{1}{2} \times 2\frac{1}{2}$ inches, is preserved in the Dix Collection of Newscuttings. Bristol Central Library, and is here reproduced with the kind permission of the Bristol Municipal Library authorities. The date of the card is probably 1789, (See p. 92.) The cut-glass articles shown are, left to right, girandole, cruet, wine-glass, bowl, decanter and vase candlestick.

(Photograph and enlargement by Mr. F. Bromhead, Clifton.)

CHAPTER I

THE OLD ENGLISH GLASSHOUSES

In tracing the history of old English table glass, it is of importance to decide where it was made. A history of glassmaking is not required; but something must be said about those districts which produced flint glass. And a list of glasshouses, where flint glass is known or believed to have been made during the 18th century, will be found at the end of the chapter. There are bound to be gaps in such a list; but it gives a fair summary of our present knowledge on the subject.

LONDON

London remained throughout the 18th century the greatest centre of the flint glass trade. It was the best market on account of its population and wealth. It was also the head-quarters of society and fashion, and therefore the most critical market for all kinds of glass. We should expect, therefore, that the best of all kinds of glass was either made in London or within reasonable reach of London, having regard to the means of transport at the time. London was also the seat of the Glass Sellers Company, who for a time exercised considerable control over the whole glass trade, and naturally sought as long as they could to guard the London market from interference by foreign or country competitors. With the exception of window glass, which was brought regularly from Newcastle in the coal ships,¹ London at first drew its supplies of glass almost entirely from its own factories. The market was protected by the difficulty of getting large supplies of glass to London except by sea carriage; and where that had to be specially arranged it must have proved a grave handicap to country glassmakers. We are told, for instance, of the difficulty of getting the Stourbridge clay to London; sometimes it went all the way by wagon, sometimes by road to Bewdley, and thence by water to Bristol and so to London.² And in 1703 but little Bristol or Stourbridge glass was seen in London, because they had not the "conveniency" of getting it there; and this statement is repeated in 1726 and 1736.³

Curiously enough an attack on the London market came from the Yorkshire glassmakers quite early on, and it seems to have prospered.

¹ R. Neve, *Builders' Dictionary*, 1703; *London Gazette*, 25th June, 1691, and 17th March, 1692.

² Plot, *Staffordshire* (1686), 122.

³ R. Neve, *Builders' Dictionary*.

HISTORY OF OLD ENGLISH GLASS

Tradition says that the flint glass made at Bolsterstone had a good reputation in London.¹ Hunter states that the glass of Bolsterstone was in 1740 "in high reputation."² And in 1726 a Yorkshire glasshouse [at Rothwell Haigh, near Wakefield] was advertised in a London newspaper, with the inducement that it was within easy reach of the Aire, and so could "send bottles or flint glass to London."³ Beyond this there is no evidence in the London newspapers (up to 1760) that any *flint* glass from the country was sold in the London area. We know that Newcastle had the conveniency of getting glass to London, so that there was a saying in London, "when coals are plenty then glass is cheap"; but it is not certain that this applied to anything but Newcastle window glass, which was freely advertised from 1691 onwards.⁴ The Rev. J. G. Knowles has, however, directed attention to a passage in *Moll Flanders*, written in 1722 by Daniel Defoe, who was at one time commissioner of glass duties. It relates a theft in London of "a hamper of flint glasses from Mr. Henzill's glasshouse . . . that was come from Newcastle-upon-Tyne," which is supposed to have occurred in 1683.⁵ Coming from a man like Defoe, this statement though occurring in fiction must be given some weight. Perhaps it explains the wrath of the London glassmakers against the glass sellers in 1688 for allowing *any* "country glasses" to be sold in London.⁶

On the other hand, London flint glass wares were continually advertised in the provinces: in Bath (1763 to 1785), Derby (1752), Devizes (1769), Leeds (1783, 1786 and 1787), Liverpool (1779), Manchester (1772, 1785 and 1788), Norwich (1729 to 1778), Sunderland (1781); and even in such famous glass centres as Bristol (1754, 1763 to 1788), Birmingham (1752, 1753 and 1767), and Newcastle-on-Tyne (1750 to 1768, 1780 to 1783).⁷

In 1727 Scotland was served from London with "considerable quantities of glass bottles, drinking glasses and other glasses of all sorts."⁸ In half a year, about 1714, over 23,000 pieces of glass were exported to France from the Port of London alone.⁹ And before 1780 considerable quantities

¹ J. Kenworthy, *The Bolsterstone Glasshouse*, p. 15.

² *South Yorkshire*, II, 35.

³ *Daily Post*, 10th March, 1726.

⁴ E.g. *London Gazette*, 25th June, 1691, and later; *ibid.*, 17th March, 1692. *Post Man*, 22nd Oct., 1709; 5th Nov., 1709.

⁵ Defoe, *Moll Flanders* [Bone's Edition, p. 196].

⁶ Hartshorne, p. 453.

⁷ See lists in Appendix.

⁸ Appendix No. 103.

⁹ *Mercator*, 30th Oct., 1713 to 21st May, 1714.

THE OLD ENGLISH GLASSHOUSES

of London flint glass must have been sent to Ireland, and a vast quantity to India and other British colonies.¹

The art of cutting and engraving glass is admitted by the early historians of Worcestershire and Staffordshire to have started in London, and to have been carried thence to the Stourbridge area.² So that when cut glass came into fashion in London, much earlier than has been generally believed, there was still less reason for the country glassmakers to attempt to capture the London market. *For the first eighty years of the 18th century London flint glass stood in a class of its own.* That is the only fair reading of the evidence. And it is a fact that must be taken into account, if we would trace the origin of glasses engraved in commemoration of the Jacobite cause. On the other hand, the glassmakers of London owed a great deal to "foreign artists," both in the early stages of flint glass-making, and later on when the cutting and engraving of glass were introduced.³

The principal flint glasshouses in London were the Whitefriars Glasshouse, the Falcon and Falcon Stairs Glasshouses, the Minories Glasshouse and that at Salt Petre Bank. There were others, too, of which less is known to-day. And there were a number of small factories, situated in the more fashionable streets, where glass was cut and engraved but not made. Some of these are mentioned in the Appendix (p. 139).

STOURBRIDGE

The Stourbridge area, including Dudley and Birmingham, probably ranks next to London during the 18th century for the amount, if not for the quality, of flint glass produced. The glass trade started in this district with the appearance of the French Huguenot glassmakers, in the 17th century, the Henzeys, Tyzacks and Tytters, who were makers of window glass, and possibly in a minor way of other kinds. Their presence seems to have inspired the local gentry and inhabitants with the desire to make glass. The making of flint glass was established here before the close of the 17th century; but in the 18th century the English families seem to have been more connected with this branch of glassmaking than the expert foreigners. Glassmaking was essentially a family affair in Worcestershire. At Stourbridge the family of Rogers (who came from

¹ *General Advertiser* for 1778, export returns.

² Nash, *Worcestershire* (1782), II, 212; Shaw, *Staffordshire* (1801), II, 237.

³ See Chapter IV.

HISTORY OF OLD ENGLISH GLASS

Wales), the Bradleys, the Grazebrooks, the Pidcocks and the Honeybournes all had flint glasshouses, which prospered long in their own hands. Whilst at Dudley the Penns and the family of Hawkes were equally successful. If we wish to gauge the merits of the earlier Stourbridge glassmakers, one way is to consider the reputation of glasshouses of which this district was the parent. Bolsterstone and Whittington, both famous flint glasshouses in their day, owed much at the start to the glassmen of Stourbridge ; as well as did less famous houses, e.g. Catcliffe, Rothwell and Ferrybridge in Yorkshire. Later on the Waterford glasshouse received assistance from the glass cutters of Stourbridge ; though it may be doubted whether these men were all trained in the Stourbridge area. Possibly the reason for this exodus of glassmakers from Stourbridge, which was most pronounced during the first thirty years of the 18th century, was that the glass market in the district was at the time too restricted for the large numbers of glassmakers about Stourbridge. In 1710 a party of Stourbridge glassmakers advertised for employment in any part of the country.¹ And between 1713 and 1743 we find four notices of insolvency or bankruptcy relating to Stourbridge glassmakers.² The real prosperity of Stourbridge commenced only after the glasshouses had been reduced to about one-third of their original number.

BRISTOL

Bristol, the premier port and second city of England, was also a great glassmaking centre. Truly assessed, its fame is based chiefly on an enormous production of bottles and Crown window glass ; the flint glass works were, at the time, considered only of secondary importance. But inasmuch as the flint glassmakers produced a type of glass that is much prized to-day, the importance of Bristol as a flint glass centre is apt to be overrated. Bristol specialised in " enamel glass," a trade term which included not only various opaque glasses, but also wine glasses, etc., with opaque-twisted stems. Glass cutting did not take the local fancy, until between 1763 and 1772 the London glass cutters had sent down a large quantity of cut glass into the Bristol area for sale. After that there is more evidence of local work ; but until 1788 there was very

¹ *London Gazette*, 27th July, 1710.

² Hugh Dixon, of Dudley, *London Gazette*, 7th Nov., 1713 ; Samuel Tizacke, of Kingswinford, *London Gazette*, 13th Aug., 1723 ; Benjamin Batch, of Amblecote, *London Gazette*, 24th Aug., 1723 ; Edward Bradley, of Wordsley, *London Gazette*, 21st June, 1743.

THE OLD ENGLISH GLASSHOUSES

serious competition from London. The most famous flint glasshouse in Bristol was the Phoenix Glassworks, set up in 1785, which soon absorbed a number of the older factories. Bristol for a time had its own characteristic industry, and was little affected by men from other districts. The names of the Bristol glass workers throughout the century are known from the City Poll-books ; and these contain few but typical West Country names. Probably four factories (outside Bristol) which produced enamel glass owed their origin to Bristol men : Dunbar's glasshouse at Chepstow, Perrin's at Warrington, Edwards's at Drumrea (afterwards Belfast), and Williams's at Dublin.¹

Apart from its local reputation, Bristol had a large market for glass in Ireland and the Far West. During the first six months of 1801, 75 cargoes of Bristol glass left the port, chiefly for Canada, America, Ireland and the West Indies. During the same period New York received 140 crates of Bristol flint glass, besides other boxes and cases.²

There was no decline in glassmaking at Bristol during the 18th century ; at its close the glasshouses were concentrated into fewer hands, but the production of glass was actually increasing. In 1794 Matthews writes, " The glass trade has been a very considerable manufactory for many years in Bristol ; it is now rather on the increase, and perhaps there is more manufactured here than in any place in England."³ Fourteen glasshouses were working in 1797⁴ ; fourteen are shown on a map in 1815,⁵ and, besides these, there were two others just outside the map area, and also two flourishing glasshouses at Nailsea, a few miles from Bristol.

NEWCASTLE - ON - TYNE

Newcastle was from the early years of the 17th century famous all over the country for its common window glass, and later on for its Crown and plate glass. In the 19th century the flint glass manufacture was carried on in many glasshouses on the Tyne. But the reputation of Newcastle for flint glass until the year 1770 is difficult to assess, owing to the lack of direct evidence. General statements as to the high quality of " Newcastle glass " must be taken with due regard to what is known of the kinds of glass most abundantly produced. And, as in Bristol, the making of flint glass was not the main glass industry of the district. Thus, in 1696, only

¹ Westropp, pp. 28, 37 : Appendix, 68, 136.

² See Bristol Export Books.

³ *New History of Bristol*, pp. 40 et seq.

⁴ R. Latimer, *Annals of Bristol*, II, 486.

⁵ *Bristol Guide* (1815).

HISTORY OF OLD ENGLISH GLASS

one of the eleven glasshouses made flint glass¹; in 1772 and 1776 only two, out of a list of "sixteen large glassworks on the Tyne."²

We have seen that the Henzells were, in the 17th century, making flint glass, probably at one of their many glasshouses near the Ouse Burn; they are heard of in the 18th century mostly in connection with window glass and bottles. Dagnia & Co., who were also window and bottle glassmakers,³ were making flint glass at their works near the Closegate, at any rate, between 1701 and 1749. But a half share in one glasshouse was offered in 1743,⁴ and another glasshouse was offered for sale in 1749.⁵ Dagnia & Co. were succeeded by John Williams & Co.

Isaac Cookson, who died in 1743,⁶ laid the financial foundation of a successful flint glass manufactory in Newcastle, perhaps the first of any importance in the district. He was known in London as "one of the most considerable glass manufacturers in those parts."⁷ This manufactory was actually established by Joseph Airey, his friend, who died 1749; and to him John Cookson, Isaac's son, was apprenticed 1728.⁸ One of these glasshouses was built on a plot offered for sale in 1728⁹; and this may have been the nucleus of the Close glassworks, which appear from 1782 under the firm of Airey, Cookson & Co.

Between 1750 and 1768 a Newcastle china seller was importing from London "glasses of all sorts," along with London and foreign china; that is the only fair reading of the advertisements, which may, however, have referred in part to glass locally made.¹⁰ And after 1782 London cut and plain glasses were still being imported.¹¹

But there is evidence that latterly the flint glass of Newcastle attained a high quality. Thus, in 1773, it is stated in the *Leeds Mercury* that all the glass manufactures in Northumberland, from the excellency of their manufacture, were in a very flourishing way.¹² In 1774 the flint glasses (cut, engraved and plain) of London and Newcastle were said by an Irish glass seller to be better and whiter than any other made in England

¹ Houghton, *Letters on Trade*, No. 198.

² Brand, *Newcastle*, Vol. I, p. 46; Hutchinson, *Northumberland*, II, 473.

³ *Treasury Papers*, XC, 112 (1697); *Newcastle Journal*, 28th Feb., 1756; *Arch. Aeliana*, XVII (3rd Series), 229, H. M. Wood.

⁴ *Newcastle Journal*, 23rd April, 1743.

⁵ *Ibid.*, 10th June, 1749.

⁶ *Ibid.*, 30th April, 1743.

⁷ *Craftsman*, 30th April, 1743.

⁸ *Surtees Soc.* (1866) Vol. II, 71.

⁹ *Newcastle Courant*, 6th April, 1728; Brand, I, 411.

¹⁰ Appendix, No. 123.

¹¹ *Ibid.*, Nos. 28, 30.

¹² *Leeds Mercury*, 22nd June, 1773.

THE OLD ENGLISH GLASSHOUSES

or Ireland at the time.¹ And in 1790, it is stated in a general directory, that "the glass works at Newcastle are very curious, and have more business of the fine sort than most other places."²

The Newcastle glassmakers had a considerable export trade in 1743 and 1744 in "glass" as well as in bottles. "Glass" probably meant for the most part the famous window glass,³ but might include flint glass, though perhaps more of the useful than of the fancy kind.

THE SHEFFIELD AREA

Although there were no flint glasshouses in the town of Sheffield itself,⁴ the area is entitled to rank as one of the chief centres for making flint glass. Hitherto, its reputation has been a local one. But it included, besides the flint glasshouse at Catcliffe and the flint glasshouse at Masbrough, the famous factories of Bolsterstone and Whittington.

The reputation of the Bolsterstone glasshouse, and its unique distinction of having gained a footing in the London market, have already been mentioned. The cut glass from Whittington was singularly fine, if we may judge from surviving examples bearing Sheffield plate mountings. Between 1778 and 1795 most of the cut glass used by the Sheffield plate makers seems to have come from Whittington⁵; and other examples of table glass from the same house are recorded by Hartshorne between 1731 and 1798.⁶ The Beatsons, who acquired the two Masbrough glasshouses⁷ towards the end of the 18th century, and still work them to-day, had a great reputation for beautiful cut glass.⁸

Under these circumstances, the Sheffield area has a good claim to rank as an important centre of the flint glass industry.

NORWICH, LYNN, YARMOUTH

Mr. Hartshorne suggested that glasses with horizontally corrugated bowls or bodies were made in Norwich or Lynn.⁹ This has naturally

¹ Appendix, No. 26 (b).

² *Universal British Directory*.

³ Newcastle window glass was advertised all over the country.

⁴ The glasshouse at Attercliff (Allwood & Co.) made Crown glass and bottles. *York Chronicle*, 7th May, 1773.

⁵ Bradbury, *Sheffield Plate*, p. 67.

⁶ Hartshorne, pp. 470, 471.

⁷ In 1783 only one of these glasshouses made flint glass, *Newcastle Chronicle*, 10th May, 1783.

⁸ Bradbury (U.S.).

⁹ Hartshorne, pp. 251, 278.

HISTORY OF OLD ENGLISH GLASS

given to this series of glasses the name of "Norwich glasses." But no record of glassmaking during the 18th century at Norwich has yet been found in any old history, map or newspaper. There was, it is true, a flint glasshouse at Lynn at the end of the 17th century,¹ which survived at any rate till 1747.² There is also a tablet in St. Stephen's Church, Norwich, to "Richard Matthews, Sheriff of Norwich, glass-maker," who died in 1774.³ But the local record of Matthews as glass-maker is exceedingly disappointing. Also Phillips, a Norwich glass seller, was collecting "broken" and other flint glass, clearly on behalf of some glasshouse—presumably a local one.⁴

Between 1749 and 1776 Norwich and Lynn were receiving regular supplies of the most fashionable glass from the glass sellers of Norwich.⁵ In order to get these glasses Phillips, at least, had to leave home; and continually they were said to be made "to the most fashionable patterns now in England" or "London." The presumption is that they were nearly all London glasses; but this matter must be judged when the evidence as to cut and engraved glass has been considered.

The corrugated glasses are now very rare, and they must have come from a glasshouse with a limited production of flint glass; they were found in Norfolk, and probably were produced somewhere in the county. And it is thought that they were made at the glasshouse "near Yarmouth," where "the best goods of all sorts" were made "at reasonable prices" at any rate between 1728 and 1758.⁶ It is remarkable that the Norwich glass sellers, although they visited several places including Ipswich with their goods, never went to Yarmouth.

R. Matthews may have had some connection with the Yarmouth Glasshouse, which justified his description as "glassmaker" in 1774. But the whole matter is still far from concluded.

¹ Appendix, No. 87.

² *Ipswich Journal*, 17th Jan., 1746; 28th Nov., 1747.

³ *Notes and Queries* (10 Series), I, 52.

⁴ Appendix, Nos. 45, 50, 51. ⁵ *Ibid.*, Nos. 42 to 52.

⁶ *Norwich Mercury*, 7th Sept., 1728; 18th Oct., 1729. Mr. W. Carter in an April No. of *Eastern D. P.*, 1925.

THE OLD ENGLISH GLASSHOUSES

GLASSHOUSES MAKING FLINT GLASS IN THE 18TH CENTURY

Note.—G.H. = Glasshouse.
D. = Directory.
Journal, etc. = In Bristol area, the *Bristol Journal* ; in Newcastle area, the *Newcastle Journal*, and so on.

LONDON

1. WHITEFRIARS G.H.

1709-1711.	Unknown	{ <i>Gazette</i> , 29.11.09. <i>Spectator</i> , 7.3.11.
	Interval.	
1732.	Capt. Alexander Seal	{ <i>Whitehall E. Post</i> , 22.6.32. <i>Seymour, London</i> , I, 796.
1749.	Anthony Seal & Son	D.
1752.	Jonathan Seal	D.
1754.	Anthony Seal	D.
1763.	Hopton & Stafford	D.
1765.	Carey Stafford	D.
1781.	Hall & Holmes	D.
1791.	John Holmes	D.

2. FALCON G.H. [SOUTHWARK].

1701-1752.	{ Francis Jackson William Jackson	<i>Gazette</i> , 27th Feb., 1693. <i>Daily Advertiser</i> , 21.2.52.
1752.	Hughes & Winch	D.
1760.	Hughes, Hall & Co.	D.
1765-1780.	Stephen Hall & Co.	D.

3. FALCON STAIRS G.H.

1768.	William Barnes & Co.	D.
1774.	Cox & Farquharson	D.
1781.	Daniel Cox	D.
1792.	A. T. Cox & Co.	D.
1793.	A. T. & J. Cox	D.

HISTORY OF OLD ENGLISH GLASS

LONDON—*continued*

4. MINORIES G.H.

1699. ? M. Rackett	<i>Flying Post</i> , 16th March, 1699.
1723. ? T. R. Sherwin	<i>Gazette</i> , 12.1.23.
1731-1758. Richard Riccards	<i>Daily Journal</i> , 21.5.31. D.
1759-1767. William Riccards	{ <i>Hartshorne</i> , 247.
	{ <i>Gazette</i> , 31.1.67.
1772. [On map]	<i>Noorthouck</i> , 754.

5. SALTPETRE BANK G.H.

Before 1740. <i>Bottle house</i> [Dallow].	
1741. (<i>Flint glass</i>)	<i>Brit. Mus.</i> , 778, K. 15 (2).
1757. Richard Russell	D.
1772. Russell & Horne	D.
1781. Russell, Slater & Co.	D.

BRISTOL AREA

6. PHŒNIX FLINT G.H.

1785. James & George Taylor	Owen, 386.
1789. Wadham, Ricketts & Co.	<i>Journal</i> , 22.8.89.
1797. Ricketts, Evans & Ricketts	<i>Journal</i> , 11.3.97.
1801. Ricketts, Evans & Phœnix Glass Co.	<i>Journal</i> , 13th Feb., 1802.

7. REDCLIFF BACKS G.H.

Before 1750. Mr. Jones	<i>Weekly Intelligencer</i> , 18.8.50.
1750-1760. John Crosse & John Berrow	<i>Chronicle</i> , 7.6.60.
1762. Little & Longman }	Owen, 386.
1767. Longman & Vigor }	
1774-1789. Vigor, Stevens & Co.	{ <i>Gazette</i> , 19.5.74.
	{ <i>Journal</i> , 23.9.86 ; 19.9.89.
1789. Stevens, Randolph & Co.	<i>Journal</i> , 24.8.93.
1790. Stevens, Cave & Co.	D. <i>Journal</i> , 13.4.93.
1793. William Stevens & Glass Co.	<i>Journal</i> , 24.8.93 ; 12.7.94.
1798. William Stevens Glass Concern	D.
1801. Ricketts & Co. [see No. 6]	<i>Journal</i> , 13th Feb., 1802.

THE OLD ENGLISH GLASSHOUSES

BRISTOL AREA—*continued*

8. TEMPLE STREET G.H.

- | | |
|--|--------------------------------------|
| 1701-1741. Collier, Cook & Co. } | <i>Oracle</i> , 26.11.43. |
| 1741. Francis Cook & Co. } | |
| 1775. Richard Cannington & Co. | <i>D. Journal</i> , 17.1.78. |
| 1789. Richard Cannington & Co.
[Fry, Jones, Tandey & Co.] | <i>Journal</i> , 19.9.89. |
| 1793. Amalgamated with Wadham
& Co. [see No. 6] | <i>D. Matthews, Bristol</i> , p. 40. |

9. ST. THOMAS STREET G.H.¹

- | | |
|--|----------------------------|
| 1701-1775. Crown glass
[Warren & Co.] | |
| 1775-1787. Vigor & Stevens | <i>Owen</i> , 386. |
| 1789-1794. Crown glass | <i>Journal</i> , 19.9.89. |
| 1798. Stevens, Cave & Co. | <i>Journal</i> , 20.10.98. |

10. MANUFACTORY, TEMPLE STREET.

- | | |
|---|--------------------|
| 1775. Lazarus Jacobs (<i>cut glass</i>) | <i>D.</i> |
| 1785-1787. Lazarus Jacobs (<i>enamel glass</i>) | <i>Owen</i> , 386. |

11. CHEPSTOW G.H. (MONMOUTH).

- | | |
|--|----------------------------|
| 1764. Williams, Dunbar & Co. | <i>Journal</i> , 20.10.64. |
| 1765. Dunbar & Bradley } | |
| 1766. Isaac Hays Dunbar ² } | <i>Journal</i> , 22.11.66. |

LEEDS AREA

12. ENGINE G.H., LEEDS.

- | | |
|-------------------------------|----------------------------|
| . . . 1738 . . . James Fenton | <i>Mercury</i> , 21.3.38. |
| 1768. William & Thomas Fenton | <i>Mercury</i> , 21.11.69. |
| 1790-1796. Fenton & Co. | <i>D.</i> |

13. FERRYBRIDGE G.H.³

- | | |
|-------------------------|---------------------------------|
| 1701. ? William Clifton | <i>Journals H.C.</i> , XI, 614. |
| 1740. Henry Fenny | <i>Mercury</i> , 8.4.40. |

¹ Only used for flint glass at intervals.

² Went to Ireland, and was insolvent in 1777 [17 and 18 Geo. III, c. 14].

³ "Where are made excellent flint glasses." *Diary*. R. Thoresby I, 411 (1703); II, 91, 93 (1712).

HISTORY OF OLD ENGLISH GLASS

LEEDS AREA—*continued*

14. ROTHWELL HAIGH G.H.

- | | |
|---|--|
| 1726-1754. Joshua Fenny, John Grazebrook and others | { <i>Daily Post</i> , 10.3.26.
<i>Mercury</i> , 22.1.40.
Rothwell Registers. |
| 1754. † John Pimperton | |
| 1773. Thomas Walker | |

Rothwell Registers.
Mercury, 13.4.73.

15. WIBSEY MOOR G.H. [NR. BRADFORD].

1751. — *Mercury*, 11.6.51.

16. OLD G.H.

LIVERPOOL

- | | |
|------------------------------------|-------------------------------------|
| 1701. — | Houghton, <i>Letters on Trade</i> . |
| 1715. Josiah Poole | V. C. Hist., <i>Lancashire</i> . |
| . . . 1743. William Stringfellow | <i>London Gazette</i> , 17.5.43. |
| 1759. Samuel Woods | <i>Advertiser</i> , 29.6.59. |
| 1766. Crosbie, Bostock & Co. | D. |
| 1767. Crosbies, Heywood & Co. | D. |
| 1774. Heywood, Staniforth & Co. | D. |
| 1778-1779. Thomas Skidmore | D. <i>Advertiser</i> , 19.2.79. |
| 1781. <i>Crown glass</i> [T. Holt] | D. <i>Advertiser</i> , 26.4.90. |

17. DALE STREET G.H.

- | | |
|-----------------------------------|--|
| 1756-1759. John & William Penkett | <i>Advertiser</i> , 27.8.56 ; 4.5.59. |
| 1761. Unlet | { <i>Advertiser</i> , 26.6.61.
<i>Public Ledger</i> , 6.7.61. |

18. NEW G.H.

- | | |
|---|--|
| 1759. John Knight & Co. | <i>Advertiser</i> , 19.10.59. D. |
| 1769. Knight, Doran & Co. } | <i>Liv. General Advertiser</i> ,
20.10.69. D. |
| 1769. Peter Morris & Son } | |
| After 1779. <i>Bottle House</i> [Leigh & Co.] | <i>Advertiser</i> , 22.1.79. |

19. FLINT G.H.

LYNN

- | | |
|------------------------------------|--|
| 1693. Francis Jackson & John Straw | { <i>London Gazette</i> , 27th Feb.,
1693.
<i>Journals H.C.</i> , XI, 707. |
| 1746-1747. "The Proprietors" | |
- Ipswich Journal*, 17.1.46 ;
28.11.47.

THE OLD ENGLISH GLASSHOUSES

MANCHESTER AREA

20. ATHERTON G.H.

1754-1757. [Farnworth, Clerk of Works] { *Magazine*, 7.5.54.
Liverpool Advertiser, 28.1.57

21. SALFORD G.H.

1759. [Broxton, Clerk of Works] *Advertiser*, 27.3.59.

22. NEWTON LANE G.H.

1785. Imison & King *Mercury*, 25.10.85.

NEWCASTLE-ON-TYNE AREA

23. CLOSEGATE FLINT G.Hs.

1701. Dagnia & Co.

{ H. M. Wood, *Arch. Aeliana*,
 XVII, 3rd Series, 229.
Journal, 23.4.43.
Journal, 10.6.49.

1749-1782. John Williams & Co.

{ *Journal*, 15.12.64. D.
 Richardson, *Table Books*,
 II, 271.

24. CLOSE FLINT GLASSWORKS.

c. 1728. Joseph Airey & Co.

{ Brand, *Newcastle*, I, 411.

1782. Airey, Cookson & Co.

{ *Surtees Soc.* (1866), II, 71.
Chronicle, 4th Oct., 1800. D.

25. NORTH SHORE FLINT G.H.

1785. Richard Turner Shortridge & Co.

Chronicle, 8.1.85.

26. NORTHUMBERLAND G.H., LEMINGTON.

1787. Northumberland Glass Co.

{ *Courant*, 19.7.88 ; 13.9.88.
Chronicle, 4th Oct., 1800.
 D. Mackenzie, *Newcastle*,
 II, 382.

27. WEST HOLBORN G.H., SOUTH SHIELDS.

1797. R. T. Shortridge & Co.

{ *Advertiser*, 29.4.97.
Chronicle, 4th Oct., 1800.

HISTORY OF OLD ENGLISH GLASS

SHEFFIELD AREA

28. BOLSTERSTONE G.H.

Before 1701. George Fox }
 1702. Fox & Blackburn }
 1727. Fox & Fenny }
 1740. Michael Fox }
 1778. (Closed.) }

J. Kenworthy, *The Bolsterstone Glasshouse.*

29. CATCLIFFE G.H.

1740. William Fenny }
 1759. John May }
 1782. Thomas & William May }

J. Kenworthy (U.S.)
Notes and Queries, 10th
 Series, I, 114.

30. MASBROUGH FLINT G.H.

Before 1769. John Wright & Co.
 1769. John Foljambe & Jacob
 Boomer
 1783. T. & W. May }
 1797. William Beatson & Co. }

Newcastle Chronicle, 29.4.69.

Newcastle Chronicle, 10.5.83.

{ *Notes and Queries* (U.S.).
 { Bradbury, *Sheffield Plate*, 67

31. WHITTINGTON G.H. [CHESTERFIELD].

1704. Richard Dixon }
 1736. William Dixon }
 1779. John Dixon }

Derby Mercury, 27.3.40.
 Hartshorne, 470.
 Bradbury (U.S.).

SHROPSHIRE

32. BROSELEY G.H.

1732. Benjamin Batchelor & Co.

London Gazette, 30.5.32.

STOURBRIDGE AREA

33. PHŒNIX GLASSWORKS, DUDLEY.

1772. Phillips Penn
 1781. William Penn

Bristol Journal, 20.6.72.
 D.

34. DUDLEY FLINT GLASSWORKS.

1766. Abraham Hawkes
 1790. Abiathar Hawkes
 Thomas Hawkes & Co.

Bentley, *Worcestershire*.
 D.
 D.

THE OLD ENGLISH GLASSHOUSES

STOURBRIDGE AREA—*continued*

35. BRIERLEY HILL G.H.

1776. Richard Honeybourne	Hartshorne, 176.
1790. Robert Honeybourne	D.

36. AMBLECOTE G.H. [HOLLOWAY END].

1701. Thomas Rogers	{ Hartshorne, 176. Grazebrook, <i>Heraldry of</i> Worcester, 467.
1704. Paul Rogers	
1750-1768. Thomas Rogers	<i>Birmingham Gazette</i> , 12.11.50 ; 4.4.68.
1790. Benjamin Littlewood	D.

37. AUDNAM G.H.

1713. Michael Grazebrook	{ See works of H. S. Graze- brook.
1756. Michael Grazebrook, Jr.	
1790. Thomas & Michael Grazebrook	D.
1800. Michael Grazebrook & Sons	D.

38. BRETTLE LANE G.H.

1712-1717. Window glass [P. J. & J. Henzey]	{ London Gazette, 10.1.12 ; 12.1.17.
1760. Bradley, Ensell & Co.	
1800. Bradley, Ensell & Holt	{ <i>Birmingham Journal</i> , 31st May, 1851. <i>Bristol Gazette</i> , 10.3.96. D.

39. STOURBRIDGE G.H.

1785. John Hill	<i>Parl. Papers</i> , 1785.
1790. Hill & Waldron	D.

40. DIAL G.H., STOURBRIDGE.

1740-1761. Bottles, etc. [Pidcock]	<i>Birmingham Gazette</i> , 5.1.61.
1790. John Pidcock & Sons	D.

41. BIRMINGHAM HEATH G.H.

1790. Isaac Hawker & Son	D.
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HISTORY OF OLD ENGLISH GLASS

STOURBRIDGE AREA—*continued*

42. SNOW HILL G.H., BIRMINGHAM.

. . . 1743. † Mr. Hammond *Craftsman*, 8.10.43.
 1762-1783. Mayer Opnaim (*red glass*) { *Birmingham Gazette*, 22.2.62.
 Hartshorne, 102.

43. ¹GLASSBOROUGH G.H., BILSTON.

1761. (New) *Bottles, etc.* [J. Florry & Co.] } *Birmingham Gazette*,
 11.5.61; 18.2.65.
 1765. † Unoccupied
 . . . 1804. Loxdale & Jackson *Birmingham Journal*, 31st
 May, 1851.

SUNDERLAND

44. NEW GLASSHOUSES.

1769. John Hopton [see No. 1, 1763] *Newcastle Journal*, 16.9.69.

WARRINGTON

45. BANK QUAY G.H.

1767. Josiah Perrin & Co. { D.
Liverpool Advertiser, 17.4.67.

YARMOUTH

46. GLASSHOUSE.

1728. "Goods of all sorts" *Norwich Mercury*, 7.9.28.
 1729. Bottles *Norwich Mercury*, 18.10.29.
 1758. "Goods of all sorts" [Per Mr. W. Carter, Yarmouth.]
 . . . 1774. † Richard Matthews *Notes and Queries*, 10th
 Series, I, 52.
 1790. † Absalon [Per Mr W. Carter.]

YORK

47. SCUTT CLOSE G.H.

1794. John Prince. *V. C. Hist., Yorks II*, 430.

¹ Marked on Canal Map, 1767, 1 mile S.S.E. of Bilston Church.

CHAPTER II

THE OLD GLASS LISTS, AND THE DESTRUCTION OF OLD GLASS

It will be convenient at this point to consider the various articles of table glass made at different times, and the fate of many of our glasses made before 1750. Incidentally, reference will be made to the current prices of flint glass, and to the taxation of flint and other glass.

Many of the old trade lists of glass assumed a knowledge on the part of the public that we should be glad indeed to possess to-day ; and they end often enough with the unsatisfactory words, " and all other sorts of glass wares." The most complete glass lists before 1750 are those found in the Irish newspapers, at a time when flint glassmaking was still a novelty in Ireland. The following table may, however, give a rough idea of the principal articles of table glass made during the first sixty years of the century. For the later lists and others the reader may refer to the Appendix.¹

[*The numbers in this list refer to the Appendix*]

1677, London. Ravenscroft's List.²

Beer, claret, sack, " sullibub " and brandy glasses ; cruets and casters ; bottles (flint) with or without handles and stoppers.

[To which must be added, bowls, jugs and tankards.]

1678. Robert May, *The Accomplisht Cook*, p. 204.

Little round jelly glasses ; glass trencher plates.

1710. London. Whitefriars Glasshouse [No. 98].

All sorts of decanthers, drinking glasses, crewits or glasses made to any pattern of the best flint.

1702-1714. London.³

Glass knives, forks and ladles.

1717. London.⁴

Glass tea cups and tea pot.

1725. Bristol [No. 102].

Glass saucers for holding sweetmeats, glass coffee dishes, glass fruit baskets, jelly glasses, whip-sillibub glasses.

¹ See also a useful list of glass sold in New York in 1773. Yoxall, *Collecting Old Glass*, p. 8.

² S. Young, p. 68.

³ Elwood, *Collecting*, p. 75.

⁴ *Lady Grisell Baillie's Household Book* [Scott. Hist. Society].

HISTORY OF OLD ENGLISH GLASS

1755, 1758. Norwich [Nos. 48 and 49].

Glass salvers and pyramids of all kinds. Syllabub, jelly and sweetmeat glasses. Glass shells for sweetmeats. Fruit dishes and glass basons with covers or without. Decanters, candlesticks, cruets, salts, and mustard pots. Mugs, tumblers and water glasses. Water crafts.

1758. Liverpool [No. 133].

Glass salvors, salts, cruets, sweetmeat glasses, jelly glasses, glass baskets, comfit glasses, flower bottles, glass plates, glass basons, posset glasses.

In 1754, 120 different sorts of glass were being sold in Norwich ; in 1755, " 200 different articles " ; in 1767, " several hundred different articles." [Nos. 45, 47 and 52.]

Judging merely from the contents of public museums, and from the glasses hitherto recorded in our books and magazines, we may well come to the conclusion that really fine glass wares of all kinds, dating much before 1750, are now exceedingly rare. There are to-day but few of the great quantities of fashionable glasses that were produced between 1680 and 1750. Their destruction has been so comprehensive that in some cases, whilst we know that large quantities of a particular article were made, we can hardly point to a single surviving example. The case of early crystal decanters is one in point. There may, of course, be specimens still existing somewhere, but they have as a group disappeared so completely that it has been assumed that they were not made or used in any number before the middle of the 18th century. A few Jacobite decanters have been preserved, and also one or two tiny miniature decanters of an earlier date ; but, besides these few specimens, it would be difficult to find any early decanter recorded in a text book or preserved in any of our public collections.¹ Yet flint glass decanters are advertised by Ravenscroft in 1677, and persistently afterwards by the flint glass makers for the next hundred years.² And this is only one of the articles so frequently advertised in the early 18th century and so seldom seen to-day.

The fragility of glass, and the rather boisterous social manners of the time, will not alone account for this annihilation of fine glass wares. Drinking glasses, made in greater quantities than other kinds of table glass, have come off best. But there were often sentimental reasons for preserving them ;³ and many were of " curious " manufacture.

¹ See, however, Plates III, IV, and XXXVIII.

² See Chapter XIII, *Decanters*.

THE OLD GLASS LISTS

At a time, when the transport of raw materials for making glass was a matter of difficulty and expense, the glassmakers were only too glad to collect and use again in their glass pots as "cullet" all the old or broken glasses they could lay hands on. This practice was carried on from the earliest times, but more particularly perhaps in the second half of the 18th century and later. And not only smashed or chipped glass was dealt with in this way, but also glass that was old and out of fashion.

Before 1680, when glassmaking was not much practised in England, there was an export trade in broken glass. Thus, in 1640, a "package" rate of $\frac{1}{4}$ d. was granted to the Corporation of London on every barrel of broken glass exported.¹ And from 1660 onwards an excise rate of 3s. 4d. was levied by the Crown on every barrel of broken glass exported.²

After flint glass had been invented, the old or broken "metal"³ was obviously required for the English glasshouses. There were reasons, too, why the possessor of old and chipped glass would be glad to part with it to the glassmaker. Flint glass of the better sort ("double flint glass") was for many years, until 1746, at any rate, sold by weight; unless indeed some special feature like cutting or engraving gave the pieces a special value, when they were either priced separately or sold by auction. Thus, in England, the best flint glass was sold in 1710 at 12d. per lb.⁴ In 1739 "cheap" at 6d. per lb.,⁵ and in 1744 at 7d. per lb.⁶ In 1745 English double flint glass was sold in Ireland at 8d. per lb.,⁷ and in 1746 Irish glass (not taxed by the Glass Excise) in Ireland at 7d. per lb.⁸ Broken or unfashionable glass was repurchased at about one-third of its original weight-price. The following notices amply prove this unfortunate custom:—

3rd March, 1743. *Derby Mercury*.

W. Saywell (Glass Seller) gives ready money for broken flint glass or new goods in exchange.

18th January, 1746. Westropp, p. 20.

Dublin. All double flint glass at 7d. per lb. In exchange will be allowed for double flint broken glass $2\frac{1}{2}$ d. per lb.

¹ Birch, *Historical Charters of London*, p. 201.

² 12 Car. II, c. 4, § vi.

³ The use of the expression "metal" to mean glass material is very old. The following occurs in Ben Jonson's *Volpone*: "Then you must learn . . . the metal of your glass."

⁴ Appendix, Nos. 98 and 99.

⁵ *Ibid.*, No. 110.

⁶ *Ibid.*, No. 12.

⁷ Westropp (1920), p. 143.

⁸ Westropp, p. 20.

HISTORY OF OLD ENGLISH GLASS

4th April, 1752. *Norwich Mercury*.

W. Lock (Seller of looking glasses) gives the best price for old plate glass.

26th January, 1754, etc. (*Ibid.*)¹

J. Phillips (glass seller) gives the full (best) price for broken flint glasses . . . for any quantity of flint glass . . . for flint glass.

29th June, 1756. *Warrington Advertiser*.

Imports at Liverpool. From Newry . . . 1 cask broken glass.

27th March, 1759. *Manchester Advertiser*.

Salford Glasshouse. Money for broken glass of all kinds.

10th September, 1763. *Bristol Journal*.

J. Farr (glass seller), Bristol. Money or change for old glass.

17th April, 1767. *Liverpool Advertiser*.

J. Perrin & Co., Warrington. Broken glass taken in exchange or for ready money.

3rd September, 1772. *Bristol Gazette*.

20th February, 1773. *Bristol Journal*.

John Encell, Bristol. Money or exchange for old glass . . . 2d. per lb. in exchange for old Glass.

14th November, 1777. *York Chronicle*.

M. Wisker, glassgrinder, York . . . buys old plate or flint glass.

25th October, 1785. *Manchester Mercury*.

Imison & King, Manchester. Most money given for old flint and green glass.

While most of the earlier notices ask for "broken glass," a fair proportion of the later ones ask for "old glass" or for "flint glass," more comprehensive expressions, and in this connection, more sinister.²

Broken glass was imported regularly by the glassmakers of Bristol and Newcastle; this was brought from many ports in England and abroad.³

¹ Appendix, Nos. 45, 50, 51. Also *Norwich Mercury*, 30th July, 1763.

² "We also exchange all kinds of broken glasses, and give full sets for old according to the value." *Edinburgh Evening Courant*, 20th May, 1761.

³ See Bristol Import Books; *Newcastle Chronicle*, from 26th June, 1790, onwards.

THE OLD GLASS LISTS

Under these circumstances there was little incentive to hoard old or unfashionable or slightly damaged flint glasses—particularly the larger and heavier pieces, which would fetch a good price at the glasshouse. And for this reason flint glass of the 18th century is rarely found in the rubbish heaps of Old London, which are uncovered during the larger building operations. Nor was any very serious attempt made to restore or patch up broken glasses; although one or two ingenious persons professed to mend them.¹ In earlier times wine glasses, broken across the stem, were often mended with a pewter clip; but in the 18th century few but engraved glasses were ever restored.

In brief, it is thought that the collection of old and broken glasses, and their return to the glasshouse, was a widespread and general practice. And if so it accounts more than anything else for our present lack of knowledge about the actual appearance of many kinds of early glasses. In the case of cut glass, perhaps the most fragile of all, it is particularly unfortunate; because our surviving specimens do not necessarily give a complete impression of the early stage of glass cutting, which is particularly well advertised.

What practical explanation can be given of this demand for old and broken flint glass? Not everyone interested in Old English Glass is well versed in the practical side of glassmaking. Therefore, to some, the following explanation by Prof. W. E. S. Turner, of the Department of Glass Technology at Sheffield University, may be welcome:—

“All manufacturers of tableware glass—in fact manufacturers of any kind of glass—use a considerable proportion of waste glass when melting a new supply in their furnaces. The mixture added to the pots is partly of fresh raw materials, and partly waste glass. Now in the case of tableware glassmakers, the proportion of waste glass used, known as ‘cullet,’ is very considerable, and may even be as much as 50 to 75 per cent of the material charged into the pot. The use of this cullet is desirable on two grounds. First of all its presence assists, up to a certain stage, the rate of melting, and secondly it provides an economical outlet for the waste material. In the manufacture of tableware the proportion of waste material is, on the whole, very distinctly higher than that in other branches of the trade. Not only is it essential for many manufacturers, especially those with slow melting furnaces, to use a considerable proportion of

¹ Appendix, Nos. 116 and 130.

HISTORY OF OLD ENGLISH GLASS

cullet to assist in the melting, but it is also economical to do so to use up waste material ; and finally the cost of cullet is, even in these days, very distinctly less than the mixture made from the raw materials. From time to time, even nowadays, manufacturers have considerable difficulty in keeping themselves supplied with cullet, and have to be on the lookout for external sources of supply, since their own methods have become efficient, and produce only a small percentage of waste."

The life of old and unfashionable table wares was, after 1745, menaced also by the Excise on Glass. By an act passed in 1745, after the 25th March, 1746, an excise duty of 9s. 4d. per cwt. was levied upon the materials or metal out of which flint glass was made.¹ In 1777 the excise duty was raised to 18s. 8d. per cwt.² And later on, e.g. in 1822, it reached the staggering burden of £4 18s. od. per cwt. Certain kinds of cullet, however, were allowed to be used free of the tax, e.g. the contents of broken pots and glasses broken during the annealing process. The tax, which was not repealed till 1845, was most unpopular, and was often evaded. Possibly some glassmakers used the old and broken glasses from outside without declaring them as fresh material. And there were "pirate" glassmaking works, which evaded the excise altogether by using nothing but "cullet" as their working material.

Apart, however, from the unfortunate effect of encouraging the systematic collection and destruction of unfashionable table glass, the Excise on Glass had other obvious effects on the development of English table glass.

(a) It encouraged the making of curious glass, whether cut, engraved or otherwise highly wrought. The tax was on weight, not on value.

(b) It led gradually to a decrease in the size and therefore in the weight of fashionable glasses.

(c) It caused the glasses to be sold by the dozen or by the piece, and no longer by weight.

(d) It raised at once the price of all glass. Very naturally the glassmakers took advantage of the Act to raise prices before they were hit by the duty.³

Some of these effects of the Excise Act will be noticed later on, with respect to particular kinds of glass.

¹ Appendix, No. 118.

² *Ibid.*, No. 142.

³ Richardson's *Newcastle Reprints*, Hist., Vol. III, 23.

THE OLD GLASS LISTS

FOREIGN GLASS

One other question can be raised at this point. Can we be sure that the glass wares advertised in the English newspapers of the 18th century were invariably made in England? It is fairly evident that we can, unless the glass is expressly stated to have been made elsewhere. There was no hesitation in the old days in advertising foreign goods as such. Indeed, the fact that they were foreign would carry a certain amount of prestige, or, at least, a suggestion of novelty. Thus, German cut glass was advertised in London in 1709, and German glass (probably cut) in Norwich in 1755¹; and German window glass as early as 1701.² French glass and Spanish glass, probably all prize of war, were advertised at different dates.³ But the taxation of foreign glass was sufficiently heavy to make it unprofitable to import it in an ordinary commercial way, if the same article could be produced in England.⁴ Naturally, foreign glasses were at times included in the cargoes of foreign vessels, seized under one pretext or another during time of war; and these were sold occasionally in London, Liverpool and Bristol. But, taken as a whole, the British trade advertisements refer to British-made glass.

¹ Appendix, Nos. 3 and 47.

² *English Post*, 10th March, 1701.

³ *The Observer*, 17th March, 1704; Appendix, Nos. 23 (a) and 117.

⁴ A tax of 60 per cent on the value of most imported foreign glass was levied under the *New Book of Rates*, 1787.

CHAPTER III

THE ORIGIN OF BRITISH FLINT GLASS: THE PERIOD OF SEALED GLASSES

When did "glass of lead," the typical British flint glass, first make its appearance? The answer to this question is important, because it will throw light upon the character of glasses made at the end of the 17th century. It will also provide the first clear land-mark in the history of our glass; for the new metal when "perfected" became distinguishable by its weight and brilliancy from that of all previous kinds.

It is now believed that flint glass¹ was introduced during "the period of sealed glasses," 1676-1684; and probably before 1680, when the glassmakers of Liège first tried to work "in the English fashion."² Mr. Hartshorne, it is true, regarded the patent to Tilson, in 1663, as the first recognised appearance of glass of lead. But this view can no longer be received with any safety—at any rate with regard to table glass—in view of the fresh evidence (documentary and otherwise) which has now become available. It is thought that George Ravenscroft was, after a series of experiments, the inventor of the typical British flint glass. His patent was granted for making glasses of "cristall," whatever that might be then, or later. And for 150 years, at least, after Ravenscroft's crystal glasses appeared, British crystal glass was known to the trade as "flint glass," and, except at first, by no other name; although the use of flint seems to have been discarded before 1696.³ [E.g. "The Flint Glass House in Salisbury Court," *London Gazette*, 11th Sept., 1684; "all manner of flint glasses," *London Gazette*, 4th Dec., 1684.] And this must have been because the first glasses of this kind had the reputation of being made with calcined flints instead of sand—the method adopted by Ravenscroft for his crystal. Any other explanation of the origin of the use of this term "Flint Glass," as applied to glass of lead, is unintelligible. John Houghton, writing in 1696,⁴ states quite definitely that the flint glasses (i.e. as they were then known to the trade)

¹ "Flint Glass" is used throughout as meaning glass of lead, applied to table-ware.

² Hartshorne, p. 40.

³ The Act taxing glass, 1695, says: "All flint glasse-bottles and all glasse and glasse works of flint or that shall be flint mixed with christall or other ingredients and made in a furnace commonly called a flint or christal furnace."

⁴ *Letters on Trade*, etc.

THE ORIGIN OF BRITISH FLINT GLASS

were first made by Ravenscroft. And we know from another source,¹ that in 1696 large quantities of lead were required for making English glass; whilst a little later, in 1700, lytharge was advertised by Mackworth's mining company "for all makers of fine glass."² So it will require strong evidence to support the other view: that glass of lead was made for table glass before Ravenscroft commenced to make "flint glasses."

But it does not follow that Ravenscroft had acquired the art of making glass of lead in 1673, when he got his patent. The evidence is rather against that. He learnt the art of making crystal from an Italian, the Seignior De Costa, who was associated with him at any rate at first. And analysis of his glasses in 1676 did not disclose the presence of lead, or we are not told that it did. It will be well to set out the facts relating to his trade history, in order to clear up the position. Some of the new evidence is to be found in S. Young's *History of the Glass Sellers Company*, to which the reader is referred.

1673. Ravenscroft set up a glasshouse in the Savoy.

May, 1673. He obtained his patent for seven years for making "cristall for drinking glasses." [*State Papers (Dom.)*, Car. II, 381, No. 249.]

April, 1674. He entered into an agreement with the Glass Sellers' Company, whereby they agreed to take all his output and permitted him to set up a glasshouse at Henley. This latter was apparently soon done.

April, 1676. Dr. Robert Plot³ mentions the glasshouse at Henley, and comments on the glass manufacture.

1676. 3rd June. The following certificate was issued by Hawly Bishopp and Samuel Moore, both agents of the Glass Sellers: "We do certify that the defect of the flint glasses (which were formerly observed to crissel and decay) hath been redressed several months ago, and the glasses since made have all proved durable and lasting as any glasses whatsoever. Moreover that the usual trials wherewith the essay of glasses are made have been often reiterated on these new flint glasses with entire success and easy to be done again by anybody, which proofs the former glass would not undergo, besides the distinction of sound discernable by any person whatsoever." [*State Papers (Dom.)*, Car. II, 381, No. 244.]

¹ *Tracts relating to Trade*, Brit. Mus., M. 12, 136, etc.

² *Flying Post*, 27th Jan., 1700.

³ R. Plot, *Natural History of Oxfordshire*, c. IX, par. 92, etc.

HISTORY OF OLD ENGLISH GLASS

The last statement is at least very remarkable, if no lead was now being used in the making of the glasses.

5th October, 1676. An advertisement was put into the *London Gazette*, much to the same effect, but adding "and for further assurance a Seal or Mark hath lately been set on them for distinguishing them from the former fabric and shall be continued."

29th May, 1677. Ravenscroft made a further agreement with the Glass Sellers, which recites that he "has now brought the work to better perfection," and a list of articles and their prices is set forth, and a stipulation made that a Raven's Head shall be made or set in all the glasses, "to distinguish the same from all others that shall be made in resemblance of the said glasses."

25th October, 1677. An advertisement was inserted in the *London Gazette* referring to these glasses "marked with the Raven's Head."

28th February, 1678. Ravenscroft's agreement with the Glass Sellers was terminated by six months' previous notice.

19th May, 1681. His patent expired.

25th December, 1681. The Glass Sellers took a lease of the Savoy Glasshouse, "late in the occupation of G. Ravenscroft."

22nd February, 1682. The Glass Sellers employed H. Bishopp to make "christaline or flint glass" for them at the Savoy Glasshouse.

April, 1688. Mr. Bishopp was still at work.¹

Since the year 1913 several sealed glasses and fragments of glasses have been recovered or recognised as such. At least four of these carry seals marked with the Raven's Head.²

1. A small tankard, bound round the top with silver. [Formerly in Mr. S. G. Hewlett's collection, now in the Victoria and Albert Museum.] Plate I.
2. A large bowl. [In the collection of Mr. Wilfred Buckley.]
3. A large handled jug. [In the collection of Mr. C. Kirkby Mason.] Plate II.
4. A decanter, with surface "nipt diamond-ways." [In the British Museum.] Plate III.

¹ Hartshorne, p. 452.

² See final note to this chapter.

THE ORIGIN OF BRITISH FLINT GLASS

In the case of these early glasses, it is perhaps unwise to state confidently that they do or do not contain lead, unless the glasses have been actually tested by analysis. But these glasses are of considerable weight, and the small tankard approaches in colour and general appearance most nearly to our conception of more or less "perfected" glass of lead.

Of other sealed glasses, or fragments (which are not sealed with the Raven's Head), only one can be said to be at all probably glass of lead. (See below.)

Consequently, we are driven to the conclusion that Ravenscroft invented the English flint glass [or glass of lead as applied to table ware], and that he made it probably before 1678, at which date his agreement to mark all his glasses in this way expired. In their agreement with Mr. Bishopp, in 1682, the Glass Sellers did not stipulate for the marking of the glasses, and, in any case, they could not very well have used the Raven's Head. And we may conclude on the grounds of this evidence, taken as a whole, that glass of lead appeared in or before 1677; and that the invention of the English flint glass ought to be attributed to Ravenscroft, as was done by John Houghton in the year 1696. When Ravenscroft closed his contract with the Glass Sellers, he had ample time to dispose of his secrets to other glassmakers before his patent expired.¹ And this may possibly account for the appearance just about this time of glassmaking on the Continent "in the English fashion."

The marking or sealing of glasses was not confined to the Ravenscroft glasshouses. It was started simply to denote a later series of glasses from an earlier series. But, later on, the Glass Sellers insisted upon it as a hall-mark of the particular manufacture. They probably also insisted upon the same marking of glasses in their agreement with Michael Rackett, and with Bowles and Lillington in 1678²; but, unfortunately, the latter part of this deed of agreement, containing schedule of prices and articles, etc., has been torn off and lost.

The practice of sealing glasses as a hall-mark was continued at a later date by at least two other glassmakers who are now referred to.

16th April, 1683. *London Gazette*.

"His Majesty being well satisfied of the knowledge and skill of Henry Holden, Esq., in the compounding and mixing of Mettle, without

¹ As, for instance, John Donaldson did over 100 years later. *Bristol Journal*, 5th June, 1802.

² See S. Young, p. 70.

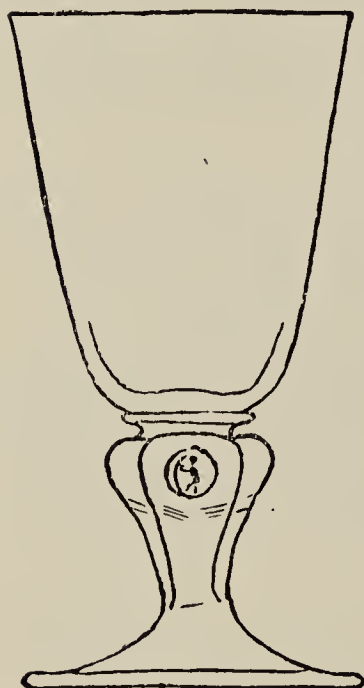
HISTORY OF OLD ENGLISH GLASS

any noxious ingredients, for the making of all sorts of glasses, has been pleased to cause him to be sworn his Servant in Ordinary, with leave to put His Imperial Arms on all such Glasses as shall be made by his orders. These are therefore to give notice that the said Mr. Holden is now making his glasses at his glasshouse in the Savoy."

4th December, 1684. *London Gazette*.

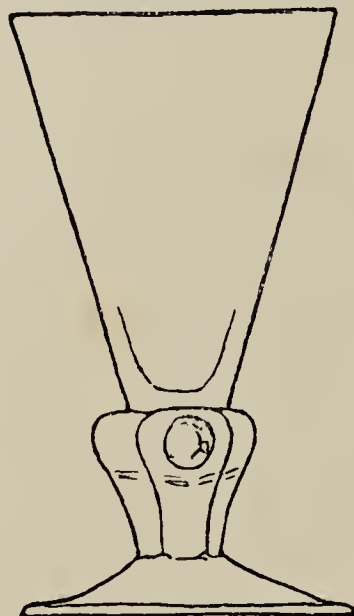
"At His Royal Highness's Glass House near the Hermitage Stairs in Wapping are to be exposed to sale all manner of Flint Glasses and likewise all sorts of Ordinary and Green, with all other Curiosities that can be made of Glass, all the Glasses being marked with a Lion and Coronet to prevent Counterfeits."

So far as is known at present no glass, or fragment of glass, made at either of these two glasshouses has yet been recovered; though it is possible that they may yet turn up in the course of excavations in London. The fragments of three sealed wineglasses have been excavated in Northampton, London and Oxford respectively. And the restored "forms" of these glasses are here illustrated.



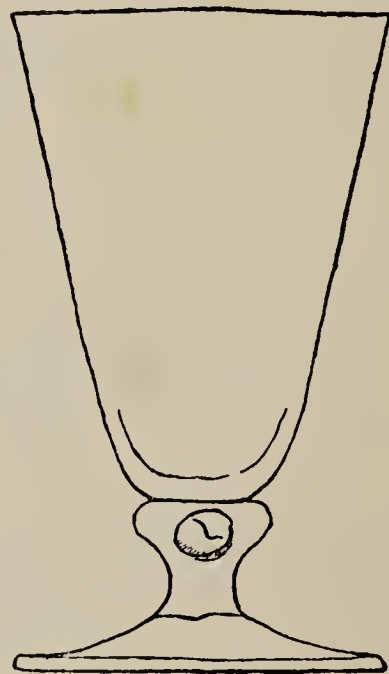
NORTHAMPTON

Fragment. 5½ ins.



LONDON

Lond. Mus., fragment. 4½ ins.



OXFORD

Ashmole Mus., fragment. 5 ins.

The fragments are too light for glass of lead; and their surface also is too much decayed. These forms leave no reasonable doubt as to the style and size of some of the wineglasses during this interesting transitional period. The Northampton fragment has an undamaged seal, and the

THE ORIGIN OF BRITISH FLINT GLASS

device is a female figure shooting with the bow. The London fragment had a similar seal ; the seal is now broken in half, but it can be deciphered. It is thought that both these glasses may have been made by the London firm of Bowles and Lillington about 1678, at a time when the Glass Sellers were apparently insisting on the sealing of all glasses made under agreement with them. The device might be read as a fanciful play upon the firm name, Bow[les] and [Lilli]ngton, just as the Raven was arrived at by cutting Ravenscroft's name in half. In any case, these two glasses were made in close proximity to the period of the English flint glass ; this is shown by an unsealed wineglass [C. Kirkby Mason Collection] of the same size and shape, but undoubtedly glass of lead.

The Oxford fragment is much crizzled, and the seal is without device. This may be a contemporary forgery (by a rival firm) of the famous Ravenscroft glasses. The same idea is probably carried out in a curious glass in the collection of Mr. C. Kirkby Mason. The stem is hollow and straight, and carries a single blank seal. This specimen is probably glass of lead, but belongs to some part of this " sealed " period.

These sealed wineglasses are of the greatest value in showing two things : First, that " glass of lead " was not universally made during the sealed glass period. Secondly, they show exactly types of wineglasses that were being made during the period 1673 to 1684—a welcome piece of information on a period which has hitherto been left to conjecture.

There is yet another sealed glass [Plate III]—a posset pot or feeding cup, in the British Museum ; which carries a seal below the spout. The device has been obscured in the stamping ; but it appears to correspond in one way with the seals of the Northampton and London fragments, and may, therefore, be the work of Bowles and Lillington.¹ This glass was tested and found to contain no lead.

Besides sealed glasses, it is possible that specimens of Ravenscroft's glasses, which were made before the seals were affixed, have survived. Mr. C. Kirkby Mason has one or more of these glasses, which correspond with the descriptions of Ravenscroft's work in the agreement of 1677. In one case, a jug, the metal has just that " crizzled " appearance which is seen in the Oxford stem fragment.

Mr. Apsley Pellatt, Junr., writing in 1821,² states that the British flint

¹ There is a semicircular groove along the left edge of the seal, which may represent the Bow.

² *Glass Manufactures*, a remarkable little book, the value of which has not yet been fully appreciated.

HISTORY OF OLD ENGLISH GLASS

glass was "perfected" in the reign of William III. This statement strengthens the view that the new flint glass was not invented earlier than the later years of Charles II. For it would take some little time before the flint glass made in all parts of the country could be considered "perfected."

FURTHER NOTE

Mr. G. F. Lawrence has just reported the recovery, during excavations in London, of another sealed fragment of a wineglass. Its completed form would resemble that of the Oxford fragment illustrated above. Mr. C. Kirkby Mason has kindly examined this fragment, and reports on it as follows: "It is glass of lead. The seal is badly chipped at the top, and consequently it is too difficult to be sure of the design. I came away with the feeling that it is the Raven's Head, but in reverse. And the seal is smaller than those seen on the Ravenscroft Jug and Bowl." In any case the appearance of a sealed wineglass of glass of lead is a welcome confirmation of the suggestions already made. Mr. B. Rackham reports the gift to the Victoria and Albert Museum of another sealed wineglass stem, like the Northampton fragment but bearing the letter S as device. It was possibly made at the Salisbury Court Glasshouse.

CHAPTER IV

THE FOREIGN ARTIST GLASS-MAKERS

After the invention of English flint glass (about 1676-1680), the new method of glassmaking attracted the attention of foreign glassmakers. Some foreigners were already working in English glasshouses; others may have been attracted to England either by the high wages paid to English glass workers, or else in order to learn the new process. Whilst others tried to establish the English method of glassmaking in their own glasshouses abroad. An instance of the latter kind is seen in the attempt made by the De Bonhommes in 1680 to work "in the English fashion" at Liège.¹ Another instance is indicated by the permission obtained in 1690 by six English glass workers to emigrate to Hamburg.²

But we are told, in 1696, by the Commissioners of the Glass Duties, that "some glassmakers have been abroad to see what encouragement the Dutch would give them, but have found it to no purpose and are accordingly come back again."³

The lack of proper fuel for the furnaces, and of proper clay for the glasspots, must at this time have proved an almost fatal handicap to the foreigner attempting to make English flint glass.

These attempts to induce English glass workers to settle abroad were put down with considerable ruthlessness under Statutes of 1718 and 1750.

But, to return to "the foreign artist glassmakers," as they were called, who came to or worked in this country before and after the invention of our flint glass. Little is known about them individually; their nationality, names and places of employment are often not recorded. But, in 1695, a very definite statement was made on the question, in a petition to the House of Commons against the proposed Glass Tax of 1695. It was alleged by the petitioners that, if the duties were imposed, "the Artist Glass-makers who have come from other Nations to us, must return back, for want of Employments here."⁴ And, although the evidence on the various petitions was answered in detail, and largely contradicted, this statement was left undisputed.⁵ Of these foreigners some were

¹ Hartshorne, p. 40.

² H. O. Warrant Book, 5, p. 101.

³ *Tracts relating to Trade*, Brit. Mus., 816, M. 12, 135.

⁴ *Tracts relating to Trade*, Brit. Mus., M. 12, 129.

⁵ *The Pretences of the Glassmakers examined and answered*. Manchester Library. Also see *Tracts*, etc., Brit. Mus., M. 12, 135.

HISTORY OF OLD ENGLISH GLASS

Italians, others probably French, the latter no doubt concerned chiefly with the making of Normandy or Crown window glass. The expression "foreign artist glassmakers" could, at this date, hardly refer to the earlier Huguenot glassmakers, who were now thoroughly settled and had acquired Anglicised names.

Some few names of the Italian artists in glass have been preserved. Seignior De Costa of Montferrat, as we have seen, was working with Ravenscroft in 1673; and he must have had the chief say in the details of the glasses made at Henley and in the Savoy, although the Glass Sellers prescribed the general nature and size of the articles to be made for them.¹ Rossetti, who worked at the Vauxhall Glasshouse, was only one of a number of Italians brought to England by the Duke of Buckingham before 1670.² The Dagnias, glasshouse owners on the Tyne between 1697 and 1756, at any rate, were doubtless related to the Edward Dagney, "an ingenious Italian," who had a glasshouse in Bristol about 1651.³ Mr. Grillet (possibly a Frenchman), in St. Martin's Lane, "wrought and spun glass publick" and made "all sorts works enamelled and of glass."⁴ There were probably others,⁵ whose names are long forgotten, working in the London glasshouses. Their names are immaterial, but their presence in England at this time is important; for their influence on the shape and style of the English flint glasses must have been considerable. And it is the presence of these foreign artists in London at this time which, it is thought, accounts for the distinctly Venetian and artistic appearance of many of the best English glasses surviving to us from this period. They introduced, with considerable success, into the English glasses many of the Venetian details, to which they had been accustomed when they worked at home in a different and more tractable metal. For instance, the external ribbed-twisting of the stems, first observed in English glasses at this period. The pinched decoration at the base of bowls, dishes and the like. It was, no doubt, in allusion to glasses of this kind that Ravenscroft used the expression "glasses of extraordinary work" in his agreement of 1677.⁶ And it is thought that most of these remarkable features were due to the influence of Italians and other foreigners working in the London glasshouses; and that they were not merely the after-effects of a long but intermittent apprenticeship under

¹ Hartshorne, p. 451.

² MacPherson, *Annals of Commerce*, II, 560.

³ *Treasury Papers*, XC, 112; D. Dudley, *Metallum Martis*, p. 22; and see above Chap. I, *Newcastle Journal*, 28th Feb., 1756; *Arch. Aeliana* (3rd Series) xvii, 229.

⁴ Appendix, No. 90.

⁵ *Ibid.*, No. 93.

⁶ S. Young, p. 69.

THE FOREIGN ARTIST GLASSMAKERS

Italian glassmakers since the days of Edward VI.¹ For John Greene's Forms give some idea of the glasses which Englishmen thought fit for the English market in 1670; and these cannot be called artistic or likely progenitors of the best of the early English flint glasses. Besides, artistic glassmaking in England became practically extinct during the civil war, and was not revived until the Duke of Buckingham and Ravenscroft brought back the Italian glassman to reinstruct the English in the art of making fine glass.

Associated with these fine English glasses, during the last twenty years of the 17th century, there were, of course, useful glasses of simpler form, intended for the inns and minor households. There is nothing artistic about them, and very little of the Venetian except a crude baluster stem and sometimes coarse ribbed-twisting. They are the real offspring of John Greene's designs. But these crude and heavy glasses were taken to represent the normal standard of fine English glasses of the time, which is simply unbelievable. As Mr. Hartshorne rightly points out, it was these heavy glasses that gave rise in the 18th century to the long series of tavern glasses, which reached their zenith of unsightliness in the days of Hogarth. Mr. Hartshorne seems to have been so impressed with the need for attributing *some* fine glasses to the period of William III that he solved the difficulty by ascribing the earlier engraved glasses with air-twisted stems to this period. This view, however, cannot be accepted now, on the evidence documentary and otherwise that has since come to light.

In the case of high-quality glasses, there is evidence that the peculiar Venetian details survived well into the 18th century. [See Chapter IX.]

Another important invasion by "foreign artist glassmakers," or rather glass cutters, occurred later on—about the time when the cutting and engraving of fine glasses on the wheel were first introduced into England. The history of this innovation belongs, of course, to the 18th century; but it is desirable to set out at this point the reasons for deducing a second invasion of foreign glass artists, commencing somewhere about 1727. For before the development of English glass can be treated as a whole or in detail, the second great landmark in its history must be established, viz., the appearance of decorative wheel engraving.

At some stage in the history of English glass the practice arose of having the finer glasses systematically engraved on the wheel with various floral designs. And if we can fix approximately the dates when this practice

¹ See Plates I to XI.

HISTORY OF OLD ENGLISH GLASS

became established in different parts of England, we shall have a useful and scientific guide to the dating of many of our finer glass wares, particularly, though not necessarily, of drinking glasses. [Chapter VI.]

The cutting and engraving of glass on the wheel were, in origin, Bohemian. And they were not adopted at all generally by the glassmen of other countries, until by the Treaty of Utrecht, 1713, the importation of these Bohemian cut glasses into Western Europe became possible on a large scale. This trade movement advertised the possibilities of cutting and engraving, especially in connection with English glass, which was engraved abroad certainly as early as 1713.

"Curious" cut glass, presumably made in England, was first advertised in 1727; and engraving both in England and Ireland in 1735. By 1742 "flowered glasses," i.e. engraved glasses, were being sold regularly by the London glass cutters. But an art so novel and difficult as engraving on the wheel could not have been acquired simply by imitating imported German glasses. And, so far as is known, there is not much trace amongst the finer glass wares of an experimental period for either cutting or engraving. The earlier specimens¹ are as finely and deeply cut and as well engraved as the later, if not more so. And Mr. Hartshorne has shown already that both cutting and engraving of wineglasses degenerated, on the whole, as the century went on.

Finally, we get two definite statements that leave very little doubt about the matter. Nash tells us, in the year 1782, that "the art of cutting and engraving glass was not long since brought from Germany to London."² And this must mean one of two things: either English glassmen went to Germany to learn the art, or else German artists were brought over to practise and teach the art in London. That the latter course was the one actually adopted we now know from advertisements in the *Bath Chronicle* of the 20th November, 1766, and the *Birmingham Gazette* of the 11th May, 1767.³ They both start as follows: "To be sold by Hand in [Bath . . . Birmingham] The Stock in trade of a German, who was the first that brought the Art of Cutting and Engraving of [on] Glass from Germany."

Both notices conclude:

"N.B. The above-named German having met with unforeseen Losses and Misfortunes in Trade is obliged to sell his Stock for the Benefit of his Creditors."

¹ For instance, the wineglass illustrated, Fig. xlvii, p. 290. Hartshorne.

² Nash, *History of Worcestershire*, II, p. 212. ³ Appendix, No. 17 (a) and (b).

THE FOREIGN ARTIST GLASSMAKERS

There is little doubt who this man was. His lists of glass wares, in 1766 and 1767, set out in the Appendix, should be compared with those of Christopher Haedy in the years 1768 to 1772.¹ A comparison of these lists leaves no reasonable doubt that this German was either C. Haedy himself or, more probably, his father. The Haedys had a glass cutting business in St. Clement's Inn, Foregate, London. As we have seen, the original Haedy (probably Haedius) came to grief in 1766, and his stock was taken to Bath and Birmingham to be sold. These sales, particularly that at Bath, must have been found to be so successful that for many years after 1768 Christopher Haedy conducted regular sales of cut glass at Bath. He held sales also in Bristol, Norwich and Manchester in the years 1772 and 1773. The sale at Bristol was successful, and had to be extended to a month or more. That the family fortunes were soon retrieved we may judge from the following notices in the London Directories :—

Cut Glass Manufactory, 287 Strand.

1778. C. & D. Haedy.

1788. C. Haedy & Son.

1792. Joseph Haedy.

1801-1810. Haedy & Lafount.

1387898

If the original Haedy first came over to England as a young man about 1727, then the C. & D. Haedy mentioned in 1778 were probably his sons.

There were other glass cutters in London with German names ; some had flourishing businesses and advertised cut glass in the provinces. Herman and Dederick Ayckbowm, whose relative J. D. Ayckbowm went to Ireland² ; Anthony Gerner, and later on S. Benedict. Haedy's first advertisements imply that others came from Germany after him ; and it is not certain that we now know all their names. But it is interesting to find Herman Mackelcan, or Mackeleian,³ a London glass seller, between 1727 and 1744 ; and Bernard Hillebrant, another prominent member of the Glass Sellers Company, between 1758 and 1768.⁴

Under the early Hanoverian kings it is not unnatural to find German craftsmen of all sorts settling in England.⁵ George II is said to have brought over German artists and patterns to improve the Chelsea china manufacture. He may also have encouraged German glass cutters to

¹ Appendix, No. 17 (c) to (j).

² Westropp, p. 31 ; Appendix, No. 24.

³ *Daily Journal*, 31st Oct., 1727. S. Young, p. 7.

⁴ S. Young, p. 8.

⁵ Mayer Oppenheim got a patent for Red Flint Glass in 1755.

HISTORY OF OLD ENGLISH GLASS

settle here. "The Society for the Art of Glass-Grinding" was under Royal Patronage during the two preceding reigns, and was known to the London spectacle-makers as the "Royal Society, etc."¹

Under these circumstances it is not difficult to admit a second invasion of London by foreign artists in glass, commencing about the year 1727 ; and we shall see later on that engraving on the wheel was not widely practised in England much before 1750, when the London glass cutters began to migrate. Foreign engravers may have come to England at a still earlier date ; for glasses with wheel engraving do occur, but rarely, before 1727. Thus we read of one Schinner, probably a German, who is said to have settled at Stourbridge in 1660, and to have acquired some degree of celebrity as an engraver.²

The influence upon English glassmaking of our first group of foreign artists soon disappeared or became modified ; the effects of the teaching of the second group can still be seen to-day. They revolutionised the entire system of decorating English glass. And the historical importance of wheel engraving on English glasses cannot well be overestimated.

¹ *Daily Courant*, 22nd Feb., 1707 ; 8th Sept., 1720.

² *Birmingham Journal*, 31st May, 1851 : he may have worked with the diamond point.

CHAPTER V

18TH CENTURY WINEGLASSES: A GENERAL VIEW OF THEIR DEVELOPMENT

It is possible to classify English wineglasses of the 18th century in several different ways, all helpful and instructive to the student. To trace, for instance, the gradual development of the shape and decoration of the stem or of the bowl. But where these details are regarded separately—and apart from other and more general considerations—there is a danger of missing the main line of development, of losing sight of the wood for the multitude of trees. If then a general survey of the wineglasses of this interesting and important period is attempted first of all, it is not because the minor and local stages of that development do not deserve more systematic treatment later on. The character of drinking glasses, made about 1701, is now more or less known; and that of glasses a hundred years later has never been in doubt. Is there anything in the general history or the glass history of the intervening period to account for the revolutionary change? The change was, of course, from an almost Venetian glass to one that is typically British. From a tall heavy glass, weighing often enough a solid pound, to a short light glass weighing a few ounces. From an uncut glass to one that was heavily cut and often engraved as well.

On a wide survey there were several notable events which sooner or later produced definite changes in the character of the English wineglass.

1. The invention of the English flint glass about 1678.
2. The Treaty of Utrecht, 1713, which brought the influence of the German glassmaker into Western Europe.
3. The introduction into London of decorative cutting and engraving on the wheel, about 1727.
4. The Glass Excise Act, 1745, which put an end to plain massive glasses and encouraged the making of fancy glass.
5. The Glass Excise Acts, 1777 to 1787, which, in effect, abolished the tall long-stemmed drinking glass, and probably also the making of enamel glass.
6. The application of steam power to the cutting machines about 1805.
7. The abolition of the Glass Excise, 1845, which made possible once again a taller drinking glass.

HISTORY OF OLD ENGLISH GLASS

The practical effect of these events, so far as they affected the 18th century, was to divide the 18th century roughly into three parts of almost equal duration.

- (a) A period of transition in shape—from the traditional Venetian types towards simpler forms—under mixed influence. The metal English, the stem Venetian, the bowl German.
- (b) A period of bold experiments in the decoration of the glasses, based chiefly on continental ideas, and greatly encouraged after 1745 by the first Glass Excise Act. Except for the local development of cutting and engraving, this period formed a hiatus in the main evolution of English glass.
- (c) A period which witnessed the extension all over England of decoration by cutting, and the gradual extinction of all other forms of decoration. The Excise Acts, 1777 to 1787, which put an end to the tall glass, finally closed the period of competition.

And at the close of the third period a revolutionary change was made in the forms of English wineglasses, as a result of what took place in the third period.

At the beginning of the 18th century we find English glass forms in a "fluid" state. The possibilities of the new English flint glass were as yet untried; the traditional artistic forms, more suitable for the old type of metal, were not yet discarded. Anything, in fact, might have happened to divert English glass designing into one channel or another. And before a national and unanimous decision was reached, the possibilities of the new metal were destined to be tried with more or less success in several directions. There were at the start only two sources of inspiration, original and antagonistic in idea. The artistic glasses of Venice, and the cut glasses of Germany. The eventual destiny of English glass, original and national in its material aspect, was decided by its wedding to the artistic ideas of Germany. And however much we may deplore the result to-day, that result was almost certain under the political circumstances of the time. The wars and alliances of the 18th century had, in fact, more to do with the development of English glass than is generally supposed.¹

With a Dutch King on the English throne before 1702, and a new kind of glassmaking being carried on in England, there was bound to be con-

¹ They were responsible for the heavy taxation of English glass after 1745.

tinual interaction between England, Holland and the Low Countries. The foreigner wished to learn our method of making glass, the Englishman was not unwilling to obtain new ideas as to shape and decoration from abroad. The wars of the succeeding reign brought Englishmen commercially into closer touch with Germany ; and it is not surprising to find German table glass arriving in London as early as 1709. The Treaty of Utrecht, 1713, flooded the Low Countries with German glass, and brought the German fashions in glass, so to speak, to our very back door. Whilst the accession about the same time of a Hanoverian king completed the opportunity for the infiltration of German fashions. At first, it is thought, the bowls of English glasses and one or two stem forms were mainly affected. But the matter became more serious when cutting and engraving on the wheel in the German fashion were introduced into London towards the end of the first period. This was the first definite break from Venetian teaching ; the rest had been merely a gradual drift from the earlier forms. And under force of circumstances—namely, a peculiar form of taxation which favoured all fancy and expensive glass, but cut glass above all—the way was cleared for the systematic expansion and development of glass cutting. Quite apart from that, the new glass decoration caught the popular fancy amongst those who used expensive glass ; and, in the form of wheel engraving, it soon became the fashion for all kinds of fine glass. In England the advertisement of cutting and that of wheel engraving are from the start inseparably connected. Between 1735 and the end of the century about eighty advertisements of engraved glass have been found, and in only two of these is there no reference to cut glass. And at present only three specialist engravers are known who are not also described as glass cutters. It is thought, therefore, that a mistake is made when the history of wheel engraving in England is severed from that of cut glass. Before a man became an engraver he had, surely, to learn his business as a glass cutter. For wheel engraving is a specialised and difficult form of glass cutting, and one in which few mistakes can be made without disaster. It could not be practised, except in a rude way, by any but men trained in the art of cutting glass. The training of the London glassmen in this new art, and their gradual migration to the provincial towns, must therefore have taken time.

This brings us to the second period, the great experimental period of English glass history. Within the period, 1733 to 1766, appears almost every shape of wineglass, almost every style of decoration : baluster stems, plain stems, all kinds of twisted stems and faceted stems. Bowls

HISTORY OF OLD ENGLISH GLASS

and feet of almost every known variety. The variety is so great, and, taken as a whole, the combinations of variations are so bewildering, that the mind almost staggers at an attempt to give any coherent explanation of the total results of this difficult period. The more that is learnt of that output, the more there is that is hard to explain. But if it can be assumed that the great national experiment in continental glass decoration was at first carried out sectionally, that is to say, partly in one district and partly in another, and not simultaneously everywhere—then the difficulty of explaining the total results of the period will, to a certain extent, disappear. There are, for instance, good grounds for attributing much, if not all, of the early cut and engraved glass to London ; and the early enamel glasses (including glasses with opaque-twisted stems) specially but not exclusively to Bristol, or to those places that owed their industry to the migration of Bristol men. The air-twisted stems were perhaps made or tried almost everywhere at first, but developed later on more particularly in those glasshouses which specialised neither in cut glass nor in enamels. And it is thought that an inland centre like Stourbridge must have drawn its inspiration alike from London and from Bristol—and not directly from foreign sources which were more accessible to the seaport towns. Thus it is probable that the air-twists, the opaque-twists and the faceted glass were not in any real sense successional at every glasshouse in the country ; and, taking the country as a whole, cut glass preceded, competed with and succeeded both the air-twists and the opaque-twists. Only some of the London glassmen adhered to the essential line of development, and passed from baluster stems and plain stems direct to faceted stems. And though they were at the time in the minority, their choice eventually decided the destiny of English decorated glass.

At this point, the effect of the Glass Excise Acts may be considered in connection with the forms of English wineglasses. The first Act began to operate in 1746, the duty was doubled in 1777, and increased in 1781 and 1787 ; from that point till 1825 the duty was raised step by step, until the country's glass production (in weight) was reduced by one-half. In practical effect, the tax was a tax upon the dead weight of each glass, and not a tax on its actual value. Glassmakers in the 18th century were only human—they had to make their business pay. During the first forty-five years of the century, when there was no tax, and when glasses were sold by weight, there was every inducement to make simple massive glasses. During the period after 1745 there was an equal induce-

18TH CENTURY WINEGLASSES

ment to reduce the weight of the glass and to raise its value by other means. Whilst after 1777 there was a growing burden on the flint glass industry which made a short and light glass imperative, if the business was to pay its way at all. Thus the tall and elegant glasses which are so typical of the 18th century came to an end. The glasses with opaque-twisted stems may have partially escaped the glass tax until 1777, because enamel glass is not mentioned in the Act of 1745 ; and, if this is correct, one reason for their popularity is thus explained. But they were caught by the Act of 1777 in express terms ; and they were not then worth the extra trouble, and were far less profitable to make than a short cut glass. How the glassmakers solved the problem of richly decorating a short glass must be left to a later chapter. It entailed a revolutionary change in the shape of the wineglass, at the point where the 18th century was passing into the 19th century.

Apart then from the actual trend of fashion in one locality or another, the changes in the shape and appearance of our wineglasses were, after 1745, in a large measure due to the interference and greed of the Government. Naturally, it took some little time and experience for the glass-makers to realise where their interest lay. But when they did, the result was inevitable.

CHAPTER VI

THE ORIGIN OF ENGLISH CUT AND ENGRAVED GLASS

[The numbers in brackets refer to the extracts in the Appendix]

We have seen already [Chapter IV] that the art of "cutting and engraving on glass" was brought from Germany to London, by a German called Haedy and by other Germans whose names are not so well known. An attempt is now made to fix the date of this innovation in London, and to show the probable dates when the new art spread from London to the other glassmaking centres. The importance of this part of our inquiry is considerable, because engraved glasses form a large proportion of the finest drinking glasses that have survived.

No doubt, the German glass cutters taught some of the London glassmen the art of cutting and engraving glass. But the ground had already been prepared for their instruction by the knowledge already acquired in England of "finishing" glass plates, and of grinding optical and telescopic glasses. The making of plate glass had been reintroduced into England by the Duke of Buckingham between 1660 and 1670; and by the year 1714 we were sending large quantities of plate glass abroad.¹ But the plate makers themselves did not prepare the plates for use. This was left to the cabinet maker or looking-glass seller. And before the plates were sold to the public they had to be "finished," i.e. shaped, bevelled and sometimes "diamonded," polished and finally framed, by the employees of the cabinet maker. Those employees who finished the plates were called "glass grinders," "glass polishers," and later on "glass scallopers." Though not confined to London,² this special trade would be most commonly practised in London; and it is possible to trace its growth from the London advertisements.

As long ago as 1678, John Roberts obtained a patent for a grinding machine (worked "by the motion of water and wheels") for "grinding, polishing and diamonding glass plates for looking glasses, coaches and other uses" [No. 1]. Further references to the same, or a similar engine, are made in 1698 [No. 2], and 1718; in the latter year it was called "the Machine for Grinding Looking Glass."³ These references alone show us that the artificers employed by the cabinet makers were getting some

¹ *Mercator*, 30th March, 1714.

² The first glass-grinder appears in Bristol in 1683. Latimer, *Annals of Bristol*, I, p. 421.

³ *London Gazette*, 19th April, 1718.

ENGLISH CUT AND ENGRAVED GLASS

practice in grinding and polishing glass with machines. The flourishing state of the plate glass trade in London produced a large class of glass-grinders, who often enough figure in the newspapers; over thirty are mentioned by name in the year 1723 alone. Spectacles and reading glasses, too, had to be "ground on true brass tools."¹ And the same process was employed for making telescopes and similar glasses. The following list illustrates the progress of the glass grinder and his gradual approach to the glass cutter :—

1st August, 1707. *General Remark on Trade.*

"C. Thornton. Looking Glasses, Sconces, Chimney Pieces and Pannel Glasses, Glasses for Coaches and Chariots are wrought by him."

3rd June, 1712.

"Scollopt Sconces" are mentioned [No. 4].

6th April, 1714. *London Gazette.*

John Gumley sold besides Looking Glasses, Coach Glasses, etc., "Glass Schandelers."

10th March, 1722. *Evening Post.*

Daniel Robinson, a glass-grinder, is also called a "scoloper."

13th April, 1726. *Daily Post.*

W. Turing makes "all sorts of Looking Glasses, Coach Glasses, Plate Glass Lanterns, Lustres or Chandeliers."

5th July, 1729.

"Fine Canes with stone and glass carved" and "all cutter's wares" are sold in Norwich by a London man [No. 41].

Having traced the glass grinder from a point where he was simply preparing plates to a point where he was cutting "Lustres or Chandeliers," or even small fancy articles, we approach closely to the period of cut table glass. This will be dealt with below under regional headings.

¹ *Daily Courant*, 22nd Feb., 1707; 10th Aug., 1711; 27th April, 1722. *Norwich Mercury*, 2nd July, 1737.

HISTORY OF OLD ENGLISH GLASS

LONDON

In 1727 appears the first definite notice of "curious cut glass and fire lustres" [No. 5]. This was something "curious" or novel; but did it apply to articles of the same nature as lustres? In considering this point it may be noted that this "curious cut glass" was part of the stock of a glass seller, and not of a glass grinder or seller of looking glasses. And lustres, at least, were not "curious" at this date. The people of London were already acquainted with German cut table glass. It was first brought over for public sale in the year 1709. But owing to the action of the London Glass Sellers the public sale of these glasses had to be abandoned; and they were disposed of more or less privately [No. 3]. The objection at this time to these imported glasses was, no doubt, a patriotic one. The Glass Sellers meant to protect the home market from all outside interference. Later on more than one German name appears in the list of London Glass Sellers; and this may explain the reappearance of German cut glass in 1755 [No. 47]. In the year 1732 the sale of the stock in trade of a London glass seller, John Russell, comprised "the best double flint glass," but not cut glass [No. 105]. It was, therefore, still a rarity in London. In the same year another sale [No. 7] included "a parcel of fine chrystal cut glass, lustres, sweet-meat glass and all other sorts of glasses." Whether or not all the other sorts of glass were cut, it shows at least that cutting was now extended to "sweet-meat glass."

By 1735 the range of cut glass articles had considerably extended [No. 8(a)]; and engraving is first mentioned and described as a curiosity [No. 8(b)]. This glass was of English make, because it is described as "Flint Glass"; but it was cut in the German fashion, "diamond-cut" or faceted in diamond pattern.¹ It was also not the first time that English glass had been cut in this way; that inference can safely be drawn from the advertisements as they stand. The marking of each piece with the price indicates that cut glass was still more expensive than other kinds of glass. In 1739 we get the first advertisement from Jerom Johnson [No. 9(a)]; he was an Englishman and professed to sell his cut glass cheaper than anyone else. His advertisements, extending over thirteen years, are of particular interest, because they show how far an English glass cutter had progressed at the different dates [No. 9(b), (c) and (d)]. He starts with dessert glasses and lustres in 1739; but, by 1742, he has a fairly full list of cut table wares, including engraved or "flowered" glass.

¹ See Chapter XI below.

ENGLISH CUT AND ENGRAVED GLASS

His list of 1752 leaves no doubt that glass cutting by Englishmen in London was then fully developed ; and several articles in this list were designed for sale in foreign countries and the Far East. In 1747 both "flowered" and "diamond-cut" glass were sent from England to Ireland, which must have been engraved and cut in London.¹ In 1749 Richard Matthews, a Norwich glass seller, states that he "continues to sell all sorts of ground and flowered glasses," showing that London cut and engraved glass had reached Norwich before 1749 [No. 42]. In 1752 London cut glass was sent to Birmingham [No. 13 (a)], Derby [No. 13 (b)] and Ireland.² And in 1752 and later we read of London workmen being employed to cut glass in Ireland.³ A bill-head of a London glass seller in 1759 states that he sells "a great variety of cut and Flowered Glass" [No. 14]. No adequate idea of the extent of the cut glass trade in London at this time can be obtained from the directories, which are small and incomplete, and seldom state the trades.

The production of cut glass in London was throughout largely in the hands of specialist glass cutters, who had their own small "manufactories" or workshops. As these were, in many cases, situated in fashionable streets, and could hardly have been glasshouses, the great flint glass makers of London must have provided them with the glass to be cut. Thus, in 1788, John Price advertised his stock of glass and included therewith "a large quantity of unfinished articles for cutting" [No. 34]. It is not certain then how far the London glasshouses produced cut glass ; but in the provinces it was not unusual for the glass cutting to be done by employees of the glass masters [e.g. Nos. 68 and 73].

STOURBRIDGE

Glass cutting was brought from London to Stourbridge.⁴ This happened not much before 1760. London cut glasses were first advertised in Birmingham in 1752, when several cargoes were brought down and sold with great success [No. 13]. A further sale took place there in 1767 [No. 17 (b)]. Meanwhile, however, the local glassmakers had at last decided to take up this branch of the glass industry. For we learn from the *Birmingham Journal*, 31st May, 1851, in a review of glassmaking in the Stourbridge area, that about 1760 "the first glass chandelier was made by Bradley, Ensall & Co., and was kept in a house near the Glass

¹ Westropp (1920), p. 143.

² *Ibid.*, p. 23.

³ *Ibid.*, p. 21.

⁴ Nash, *History of Worcestershire*, II, p. 212.

HISTORY OF OLD ENGLISH GLASS

Works in Brettle Lane as a curiosity for many years afterwards." This indicates that glass cutting had not been practised to any great extent in this district before 1760.

At Coventry 1764, Shrewsbury 1766 and Lichfield 1767, cut and flowered glasses appeared in sale lists [Nos. 70 to 72]. Advertised in a Birmingham newspaper, they probably included local glass. Isaac Hawker, the first of the Birmingham glass cutters, is heard of in 1770¹; and two years later he was cutting chiefly smelling bottles [No. 74]. In 1772 Philips Penn, of Dudley, advertised in Bristol for his runaway glass cutter [No. 73]. And although by 1785 fine cut glass was being made in Stourbridge, there is nothing to show that much glass cutting was done locally before 1770.

BRISTOL

It is only possible to learn indirectly when glass cutting was seriously adopted in Bristol. From the engraved glasses themselves we learn that glass cutters and engravers reached Bristol soon after 1750. Some were Jews, and may have come from London; e.g. Lazarus Jacobs and Isaac Isaacs, the only glass cutters and engravers mentioned in a Bristol directory of 1775. Those glassmakers, too, who migrated from Bristol after 1760, took with them a knowledge of making "cut, flowered and plain glasses of all sorts"; e.g. Josiah Perrin, who went to Warrington about 1767 [No. 68], and Benjamin Edwards, who went to Ireland in 1771 [No. 69]. But in spite of this indirect evidence, there is for some time nothing to show that glass cutting flourished in Bristol itself; but rather the reverse. The Bristol glassmakers were more intent on producing fine glass of other sorts. And, accordingly, they left an opening to the London glass cutters, which was readily accepted. The first London glass advertised in Bristol did not include cut glass [No. 129]. But in 1759 London "crewets," almost certainly cut, were advertised by a man "from London."² From 1763 to 1788 a large amount of London cut glass was sold in the Bristol area [Nos. 16, 17, 20 to 25, etc.]; and a London warehouse was kept in the city from 1772 onwards [Nos. 23 and 37]. But after 1770 there is more evidence of glass cutting in Bristol [Nos. 55 to 67]. The serious competition from the London glass cutters had at last aroused the Bristol men; and it supplied them with the latest fashions in fine cut glass. The Excise Act of 1787 seems to have settled the matter as far as Bristol was concerned. The enamel glassmakers went down, and the cut glassmakers

¹ *Directory*.

² *Bristol Journal*, 21st July, 1759.

ENGLISH CUT AND ENGRAVED GLASS

prospered. This accounts, no doubt, for the failure after 1787 of the Redcliff Backs Glasshouse, and for the rapid success of the Phœnix Glass Works, founded in 1785, which specialised in cut glass.

NEWCASTLE - ON - TYNE

We know so little about the flint glass of Newcastle from 1727 to 1774 that it is impossible to say with certainty when cutting and engraving on the wheel were first introduced. In the magnificent collection of local newspapers at the Public Library,¹ in spite of a prolonged search, very few references to Newcastle flint glass can be found during the period that matters.

There is no evidence that much fine table glass was produced in Newcastle before 1770; and the city was receiving supplies of London table glass till 1783, at any rate [Nos. 28, 30, 123]. Even the business of glass grinding was not much practised by local men until 1773; and then Newcastle was getting finished plates from London, York and Edinburgh [Nos. 77 and 80]. Between 1778 and 1800 the specialist glass cutters in Newcastle were few in number; which is peculiar if much glass cutting had been done before 1770. Probably, therefore, Newcastle was, like Stourbridge, rather late in taking up the cutting and engraving of glass. After that the cut and engraved glasses are commended for their whiteness or clarity [No. 27]. An engraved bowl dated 1756 has been recorded as made on the Tyne [No. 112].

As to the making and engraving of glasses bearing Jacobite emblems, there is simply no evidence to suggest that they were either made or engraved at Newcastle. Had the local glassmakers any reason to be grateful to the Young Pretender? Apart from their known Protestant and Hanoverian bias,² the Rising of 1745 emptied the glasshouses at Newcastle and brought all business to a standstill for several months [Nos. 119 and 120].

It is almost certain that the engravers of the Jacobite glasses were London men or foreigners; but where they were engraved it is now impossible to say. After 1750 London glass engravers could have been obtained in any town, if it really was necessary to engrave these glasses away from London and in secret, a suggestion that is very much open to doubt.

¹ There are 115 volumes of 18th century newspapers printed in Newcastle.

² E.g. the Aireys and Cooksons were Protestant Dissenters. *Surtees Soc.* (1866) II, 473, 474.

HISTORY OF OLD ENGLISH GLASS

YORK

There were engravers of glass at York after 1750. The celebrated Mr. Giles worked with the diamond point in 1756; but it has not yet been shown that he executed engravings on the wheel.¹ Mr. Marfitt, who was dead in 1774, was a York glass seller, employing his own cutters and engravers; although, at this date, there was no glasshouse in York. He was succeeded by Thomas Surr, who continued the business for many years on the same lines [No. 85]. Perhaps Mr. Marfitt's men executed some of the Jacobite engravings, which are generally attributed to Newcastle; another alternative is the glasshouse at Lynn, where "figured" glasses were advertised in 1747.²

GENERALLY

From a considerable mass of evidence, drawn from all parts of the country, it is possible to come to a fairly definite conclusion as to the date of the introduction of glass cutting and wheel engraving. The year 1727 may be taken to be approximately the date when they were first seriously adopted in London. But probably neither cutting nor wheel engraving was much practised for the next ten years. Soon after that the cutting and engraving of glass became thoroughly established in London; so thoroughly that articles were being cut specially for use in foreign countries. At the same time some of the London glass cutters, or their pupils, began to migrate and to carry the art to the country towns. The year 1750 may be taken as the most likely date for the commencement of this migration; but it was not a uniform movement. There may have been isolated cases of engravers leaving London before 1750; for instance, Joseph Martin, who was in 1735 the only glass engraver in Ireland,³ and the engraver at Lynn. And in some parts of the country the adoption of cutting and engraving was delayed, as in Manchester, where the first local engravers appeared in 1794.

Nearly all the surviving specimens of cut and engraved glass dating before 1750 must have been made either in London, or by men trained

¹ Bate's statement, *English Table Glass*, p. 85, is based apparently on a suggestion by Hartshorne, p. 291.

² *Ipswich Journal*, 28th Nov., 1747.

³ Westropp, p. 23. He may have been related to John Martin, a substantial London glass-grinder, mentioned in the *British Mercury*, 24th Feb., 1714.

ENGLISH CUT AND ENGRAVED GLASS

in London or abroad, wherever they may be found to-day. If this is a fair estimate of the position of glass cutting and engraving in London in the middle of the century, it is a fact that will have to be taken into account when the development of engraving is considered. And the date of London cut glasses cannot be fairly judged by comparing their engravings with those of country-made glasses ; for London was clearly far in advance of other towns in this branch of glass decoration.

CHAPTER VII

18TH CENTURY WINEGLASSES: THE ORIGIN AND DEVELOPMENT OF THE TWISTED STEMS

Wineglasses with twisted stems are regarded as the most typical of the fine products of the 18th century glassmaker. And they are certainly the most startling and peculiar of all the glasses made during the century. They are essentially curious glasses ; and as such they have been more carefully preserved, we may well believe, than any other kind of old glass. The result is that we cannot very accurately judge to-day from the numbers that have survived, whether in fact their manufacture was at all general, or whether it was on a large scale or not. There may, for instance, have been a far greater amount of cut glass made, which was not in the 19th century considered sufficiently curious to preserve with the same care. Glasses with twisted stems are, however, not in the direct line of the development of English glass ; they have no descendants surviving in the glasshouse to-day. They mark the limits of a period when the attentions of the glassmaker were more or less distracted, greatly to our pleasure, from the line which he eventually decided to follow. We should never have learnt how ingenious and skilful our former glass workers were, if they had all stepped straight from the making of glasses with baluster and plain stems to the making of cut glass. But that is the true and essential line of development in English glassmaking—a line that was followed consistently only by some of the London glassmen ; the twisted stems were, therefore, only an incident, but a very delightful incident, in our glass history.

Of the twisted stems, there are three essentially different kinds, all related in idea.

THE RIBBED - TWISTED STEM

This, the first of all the twisted stems, was a stem externally decorated. To discover evidence of its origin we have only to examine the collections of glass fragments excavated in various parts of London.¹ Amongst many other kinds of glass, there will be found specimens of Venice glasses, called in the old time “ of curious sorts.” These curious Venice glasses were generally excluded from the operation of statutes forbidding the importation of foreign glass. Their presence, therefore, in fair numbers

¹ See the collections in the London, Guildhall and Cuming Museums.

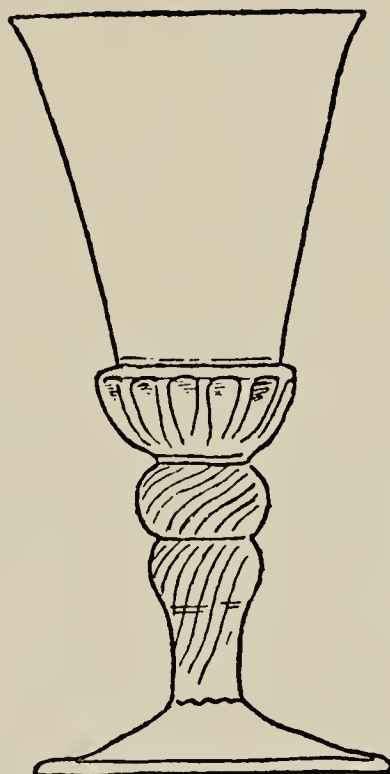
18TH CENTURY WINEGLASSES

amongst our 17th century glass remains is easy to explain. Of these glasses one type had a bowl mounted on the snake-like figure of a dragon. And the dragon glasses, when they arrived, may have been our first introduction to the ribbed-twisted stem; for the body of the dragon consisted of a looped piece of glass ribbed-twisted throughout. The Venetians used this ribbed-twisted glass in other ways; it was a method long known and practised before ever it came to England. After the invention of the English flint glass, the Italian and other foreign artists, who came to work in the English glasshouses towards the end of the



VENETIAN DRAGON GLASS

Fragment, Guildhall. 6 ins.



ENGLISH GLASS
WITH RIBBED-TWISTED STEM

Vict. & Alb. Mus. 6 ins.

17th century, seem to have made a number of fine glasses in the English metal with ribbed-twisted stems. Some of these glasses have survived intact, others have been excavated in London, Chester or Oxford as fragments. But no specimen of this period has yet been found that displays anything like the delicate and accurate ribbing of the original Venice stems. Perhaps the best and most successful English examples are the stems of large standing cups, which were built up on such a generous scale that the sturdy proportions of the stem are not out of keeping with the rest of the glass.¹ But English drinking glasses were soon to acquire

¹ Specimens are preserved in the British Museum and Victoria and Albert Museum.

HISTORY OF OLD ENGLISH GLASS

simpler and less ornate forms, and so the ribbed-twisting and other Venetian details began to disappear, for the time being at any rate, towards the end of Queen Anne's reign. They were, it is true, periodically but spasmodically revived; perhaps more in connection with dish stems than in connection with drinking glasses. The importance of the ribbed-twisted stems during the early 18th century was that they gave the English flint glassmakers from the first the idea of twisting the stem, and also an opportunity of actually practising the process. Wineglasses with ribbed-twisted stems appeared occasionally during the period when twisted stems of other kinds had come into fashion. Thus, several tall specimens of trumpet shape have been found with shallow ribbed-twisting of the stem; one of these is dated 1749.¹ They were made still later, but more or less as a change from the usual types; and good glasses of this kind are sufficiently rare to-day. Again, towards the end of the century, a series of wrythen glasses were made in the drawn fashion. Some are very coarse and unattractive, and few are of really good metal. These glasses are abundant in the neighbourhood of Stourbridge, and they may have been made chiefly in that area and further north; at any rate, they do not seem to be a South or a West Country type. And although they are the children of the earlier ribbed-twisted glasses, they cannot always be classed as examples of fine table glass.

GLASSES WITH AIR-TWISTED STEMS OR "WORMED GLASSES": THEIR ORIGIN

Glasses with air-twisted stems were probably the first to be made, in England at any rate, with internal twisted decoration. Internal decoration of the stem is first seen in England in the bubbles or "tear-drops" inserted in the knops of glasses with baluster stems. This bubble decoration was probably not a borrowed or copied idea at all, but the development of something that was in its nature more or less peculiar to English-made flint glass. In the first instance, the English glassmakers no doubt tried to reproduce in their flint glass the hollow stem, which they were accustomed to make in the old "Venetian" metal.² The result was sometimes, but only rarely, successful; and the general result was the production of a large "blow" or hollow in the thicker parts of the stem. Though not anything like their Venetian prototypes, these hollows seen

¹ In the collection of Sir J. S. Risley.

² E.g. about 1678 and earlier, before the Flint Glass was generally adopted.

18TH CENTURY WINEGLASSES

through the brilliant English metal had at least a striking appearance. And the next step was to introduce one or more small "tear-drops" into the stem, a method practised frequently from the early days of the 18th century. The neat clusters of tear-drops arrived later on, just about the time when engraving on the wheel came into fashion, or a little earlier. But we can see at this stage the two distinct ideas, known to the glassmen of England, which only needed combination to produce an internal air-twist in the stem: the idea of inserting clusters of air beads inside the stem, and the idea of twisting the stem. Perhaps a happy accident settled the matter and anticipated any deliberate invention of the air-twist. Certainly there are examples of beaded glasses, where the air beads have run down the stem in a singularly suggestive way. There seems to be no special reason for attributing the invention of the air-twisted stem to foreigners. The metal of their glasses was not equal to that of the English glasses for this purpose, and air-twisted stems were not much made abroad at any time, and were seemingly neither successful nor popular.

Although it is not difficult to surmise the origin of the air-twisted stem, the date of its invention is a much more open question. Before dealing with the documentary evidence upon the point, we may note that quite a number of finely made and apparently early specimens with air-twisted stems are not engraved. And this points to their invention being rather before wheel engraving had become generally established in London, that is to say before 1742. Dated glasses do not help much, for dates are seldom found on glasses of this kind.¹ One of the earlier glasses with knopped and air-twisted stem carries a coin dated 1746, which is, therefore, the earliest possible date for the glass.²

With one exception, the expression "new fashioned glasses" has not yet been found in any English or Irish newspaper before 1739. That exception occurs in 1729, in an advertisement by a London ivory-turner, settled in Norwich, who sold besides many fancy things "new fashioned double flint glasses and decanters."³ After 1738, the expression "new fashioned," or the like, becomes fairly common both in England and Ireland.⁴ Therefore, apart from anything else, there is about this time

¹ Perhaps the earliest dated specimen is one carrying the date 1750, in the collection of Sir J. S. Risley.

² In the Victoria and Albert Museum, illustrated by M. Perceval, *The Glass Collector*, p. 290.

³ Appendix, No. 41.

⁴ "Newest pattern of Drinking Glasses," *London Evening Post*, 6th March, 1740; Westropp, p. 19 (1746).

HISTORY OF OLD ENGLISH GLASS

a change in the wording of glass notices, which at least suggests a recent innovation in glassmaking of some sort.

The following advertisements may have a more definite bearing on the appearance and duration in fashion of the air-twisted stem :—

19th June, 1739. *General Advertiser*.

“ Richard Davison and Comp., Chinamen at the Corner of Chancery Lane . . . [sell china &c. and] . . . the newest sorts of double flint Drinking Glasses and Desert-Glasses, with several curious pieces of Wrought Glass.”

29th July, 1749; *Norwich Mercury*. 26th August, 1749; *Ipswich Journal*.

“ Richard Matthews *continues* to sell all sorts of ground, flowered and wormed glasses at the lowest price according to their work; also the best plain flint wine glasses,” &c.

5th August, 1758; *Norwich Mercury*. 12th February, 1757; *Ipswich Journal*.

Phillips' Glass Warehouse, Norwich. “ The newest fashioned Wine glasses, cut, flowered, enamelled, wormed or plain, from 2s. to 24s. per dozen.”

There is no mention of “ wormed glasses ” in Phillips's glass lists of 1766 or 1768, although enamelled glasses are included in the latter list.¹ There can be little doubt that in these lists “ wormed glasses ” means those with air-twisted stems, and “ enamelled glasses ” those with opaque-twisted stems.

The “ wrought ” glasses of 1739, which were curious or novel at the time, may also be the first definite advertisement of glasses with air-twisted stems.² Whatever the expression means, it will be found that the date is too early for the introduction of the opaque-twisted stem. Therefore, while admitting that the matter is still not free from doubt, it is suggested that the air-twisted stem came into fashion in London about 1739, and went out of fashion in London between 1758 and 1766.

THEIR DEVELOPMENT

In tracing the development of the air-twist we are assisted by the evidence relating to the advent and spread of wheel engraving, and by taking account of the probable results of the taxation of English glass after

¹ Appendix, Nos. 50 and 53.

² See, however, “ Curiosities in Wrought Glass.” *London Ev. Post*, 14th May, 1737.

18TH CENTURY WINEGLASSES

1745. As wheel engraving was by no means common in the year 1739, few of the earliest glasses with air-twisted stems can have been engraved on the wheel. And soon after 1745 a reduction in the size of these glasses might be expected, and ultimately a complete refinement of the stem and a reduction in the weight of the glass.

The following rough classification may be made with reference to their development :—

(a) *Period up to 1750.* Rather massive glasses with either straight or knopped stems.

1. Period of imperfect twists, engraving rare.
2. Period of well developed but simple twists, engraving more common but distinctive.

(b) *Period after 1750.* Refined and latterly slender stems seldom knopped, engraving common.

3. Period of elaborate twists of many varieties.
4. Period of decadence ending finally before 1787.

1. The period of imperfect twists [Plate XXVIII].

During the earliest period want of practice in making the air-twisted stem must have caused irregularities, or at least peculiarities in the air twist or the stem. In some cases the length of twisted stem is made as short as possible; in others the stem is built up of different parts, partly plain and partly twisted stem.¹ Sometimes the air lines are weak and thin, or wide apart, or hardly twisted at all. At other times they are broken in the process of forming a knop, and often they never reach the bottom of the stem. The earlier stems are often ribbed on the outside.² The air-twisted stem was made, of course, in either of two ways—either of a piece with the bowl, or else separately and then welded to the bowl. In the former case early examples show considerable disarrangement of the interior of the bowl. Probably both methods of making the air twist were adopted almost simultaneously; but the method of welding the stem to the bowl was probably the one that survived latest. The folded foot is rare with these glasses, and probably occurs in the earliest main group. Glasses of dark metal occur generally with imperfect twists.

¹ And sometimes of course with beaded knops.

² This is very marked in a short glass shown by Mr. Davis; the bowl is of Venetian type.

HISTORY OF OLD ENGLISH GLASS

2. Period of well developed but simple twists [Plate XXIX].

In this group occur a fine series of glasses engraved with portraits and emblems commemorating the Jacobite cause, and in particular the Rising of '45. It is difficult to say whether the drawn or the welded stems in this series are the more finely executed. The glasses are still fairly massive, and there is no elaboration of the spiral seen in the next stage.

3. Period of elaborate twists [Plate XXX].

In this period the drawn glasses became very refined and perfect ; but the chief developments occurred in connection with glasses with welded stems. The multiform spiral was made, either alone or double, or in conjunction with separate air lines. It seems to have been greatly developed in order to compete with the more elaborate opaque twists. The brilliant or silver spiral was another distinct innovation. To this period belong most of the rather rare glasses with knops or bands of plain glass outside the main stem—a method of providing a knop without breaking the continuity of the spiral. Also the mixed twists, where the air twist is combined with one or more opaque lines. On the whole, in this series of glasses we can see the growing effect of the Glass Excise ; the glasses are more slender and lighter than their predecessors.

4. The period of decadence.

The main faults of the latest air-twists seem to be a lack of care in the arrangement of the air lines, and carelessness also in twisting the stem. The stems were often over-twisted, or twisted too close to give an artistic effect. Some of the later varieties are found with pressed or cut bowls, and the combination of the two styles is not altogether pleasing. It may be noted that the Glass Excise of 1745 did not apply to Ireland, and they were, therefore, free in that country to make their glasses as massive as they chose without incurring any penalty. E.g. a rather heavy glass with air-twisted stem, carrying the date 1782 (probably Irish), is in the Hamilton Clements collection.

GLASSES WITH OPAQUE-TWISTED STEMS OR "ENAMELLED GLASSES": THEIR ORIGIN

These glasses, so extensively made in England in the second part of the 18th century, were without doubt copied from foreign originals. Everyone is agreed upon that point. There seems, however, to be considerable

difference of opinion amongst earlier writers as to the country first responsible for this method of decorating the stem. Mr. Hartshorne thought that the glassmakers of the Low Countries invented this kind of stem. He says of these stems (p. 61) that "they undoubtedly had their origin in the Low Countries," being a revival in a new form of the reticulated filigree or lace glass of the convoluted stems of Venetian vessels. On the other hand, Mr. Apsley Pellatt, who wrote in 1821,¹ at a time when the opaque-twisted stems were still occasionally made, says of them as follows: "The Bohemians were formerly very celebrated for their extensive glass works. They invented a curious method of ornamenting glass ware, which has since become well known, and was at one time much in repute in this country. In making the stems of wineglasses and goblets they enclosed white and coloured enamel tubes twisted together in white transparent glass." Mr. Apsley Pellatt was, of course, a member of a well-known London firm of glassmakers, and a practical glassmaker himself; and he must have here recorded what was in 1821 the generally accepted view as to the origin of the opaque-twists, whether this view be right or wrong. If this view is correct, then the reason for the introduction of the opaque-twists into the Low Countries has been amply explained. For Mr. Hartshorne has shown that the Treaty of Utrecht, in 1713, opened the Low Countries to an invasion on the largest scale of all kinds of German glass.

This controversy, however it may be decided, does not touch the date of the introduction of glasses with opaque-twisted stems into England. Undoubtedly, Bristol became the chief centre in England for the making of enamel glass. But it is probable that these glasses were first produced in London, where they may, owing to the rising popularity of cut glass, have had a comparatively short reign. In order to understand the documentary evidence relating to these glasses, it must be recognised that the expression "white glass" was used in varying ways. Its meaning depends entirely on the context. "Flint glass" is the expression almost invariably used to denote transparent, colourless crystal glass. But if flint glass, plate glass and Crown glass are contrasted with bottle glass, they are generically "white glass" and bottle glass is "green glass." And where table glass alone is concerned, the expressions "white glass," "white flint glass" or "white and flint glass" are most unusual; and they may be taken with a fair degree of certainty to refer to something different from the "flint glass" known to everyone in the glass trade.

¹ *Glass Manufactures*, p. 25. The statement is repeated in later articles on glass.

HISTORY OF OLD ENGLISH GLASS

Glasses with opaque-twisted stems carry the dates 1754¹ and 1755²; and Mr. Arthur Churchill reports such a glass with the date 1748, probably a christening glass.

The documentary evidence may be arranged as follows :—

(a) The evidence of the Taxing Acts.

The Excise Act of 1745 taxes glass under two headings, White Glass and Green Glass; or, to use the words of the Act, "Crown Plate and Flint Glass and all White Glass" and "Common Bottles and all other Green Glass." Here, as white glass is contrasted with green glass, it would not include enamel glass as such, for the latter might or might not be white. The Excise Acts of 1777 and 1787, however, tax "enamel glass" specifically, in addition to flint glass, stained glass, etc. We can safely conclude, on this evidence alone, that enamel glass was not commonly made in England in 1745; and also that the Commissioners of Excise would have considerable difficulty in taxing it at all under the Act of 1745, although, in popular language, the commonest type of enamel glass was "white glass." That enamel glass escaped the Glass Excise till 1777 is suggested also by the termination of the record of enamel glass in Bristol a few years later.³

(b) The evidence of the newspapers.

LONDON

The Norwich glass sellers were apparently importing London glass, at any rate, between 1749 and 1776.⁴ In 1749 clearly no glasses with opaque-twisted stems are advertised. But in 1753 and 1754 "Glasses made of the best metal and from the newest patterns now in England" would probably include the glasses in question. Whilst, in 1757, 1758, 1768, 1771 and 1776, "the newest fashioned Wineglasses . . . enamelled," mentions them specifically under their trade name. Altogether they are advertised ten times between these dates in Norwich and Ipswich; and once in London.

BRISTOL

At the crucial period, 1745 to 1754, there was only one glasshouse in Bristol known at this time to have been making table glass.⁵ This was

¹ British Museum; probably a Bristol glass.

² See Plate XXXII.

³ Owen, p. 386.

⁴ Appendix, Nos. 42 and following.

⁵ The manufacture at the Temple St. Glasshouse (Cook) at this date is not stated.

18TH CENTURY WINEGLASSES

the Redcliff Backs Glasshouse. Before 1750 it was worked by Mr. Jones, between 1750 and 1760 by Messrs. John Crosse and John Berrow, and afterwards by Messrs. Little and Longman, who were making enamel glass in 1762.¹ On the evidence already noticed, it is probable that Crosse and Berrow made enamel glass in 1754 or earlier. This is somewhat confirmed by the two advertisements of this glasshouse² :—

1750. “ The Glasshouse on Redcliff Backs (late Jones’s) is now carried on by Messrs. Crosse & Berrow, where all sorts of the best flint and green glass are made.”

1760. “ The Glasshouse on Redcliff Backs, late Crosse & Berrow, will be disposed of. The stock in trade consisting of every sort of the best white and flint glass wares is now selling on the very lowest terms.”

As green glass is not mentioned in the second advertisement, “ white and flint ” glass may there mean “ white enamel and flint glass.” If this is a fair reading of the notice, then the glasses with opaque-twisted stems were first made in Bristol, between 1750 and 1754, by Crosse & Berrow. In 1755 a Bristol sale of household goods included “ curious glasses of all sorts,” which might under the circumstances include glasses with opaque-twisted stems.³ On the 7th June, 1764, there is a notice of a glasshouse for “ White Flint Ware ” soon to be opened at Chepstow.⁴ This gives a definite clue to the popular meaning of “ white flint glass,” for a few months later the glasshouse is advertised by the proprietors in more technical terms :—

“ 20th October, 1764. There is now opened at Chepstow a flint and enamel glass manufactory, where merchants, &c., may depend on being supplied with all sorts of the best flint glass. Williams, Dunbar & Co.”⁵

This venture was not long lived. Williams went to Ireland, and Dunbar a little later. The attraction of Ireland was that there was no glass excise, and there were occasional bounties to be won.⁶

Josiah Perrin, no doubt a relation of the Perrins who worked throughout the century in the St. Mary Redcliff parish of Bristol,⁷ set up a glasshouse

¹ Owen, p. 386.

² *Bristol Weekly Intelligencer*, 18th Aug., 1750; *Bristol Chronicle*, 7th June, 1760.

³ Appendix, 131.

⁴ *Ibid.*, 135.

⁵ *Ibid.*, 136.

⁶ See *Newcastle Journal*, 11th June, 1757.

⁷ Bristol Poll Books: *Bristol Gazette*, 31st Aug., 1775; *Bath, etc., Chronicle*, 16th Feb., 1769.

HISTORY OF OLD ENGLISH GLASS

in Warrington about 1767, where "all kinds of Blue, Green, White and Painted Enamel" were made, besides "double and single crystal flint."¹ Josiah Perrin & Co. prospered here, and are found still at the Bank Quay Glasshouse in Warrington in the middle of the 19th century.

The Irish advertisements of enamel glass are inserted only by Edwards, who is known to have come from Bristol, and by the firm of Williams, members probably of another well-known glassmaking family of Bristol.²

Thus, the making of enamel glass was specially associated with the Bristol glassmakers in the newspapers.

ELSEWHERE

But, although little is known about the making of enamel glass outside London and Bristol, it must have been carried eventually to other parts of the country. To Stourbridge, and to the glasshouse in Norfolk (if any) that produced the "corrugated" glasses, and to most other glass-making centres. For instance, in 1769, the New Glasshouses at Sunderland began making "double flint glass, white enamel, fine blue and green glass, &c." Clearly, John Hopton,³ the glass master, was making glasses of Bristol type, including wineglasses with opaque-twisted stems. The absence of any reference to cut glass in this advertisement should be noted.

Taking the evidence as a whole, it is probable that the glasses with opaque-twisted stems were first made in London rather before 1750, and in Bristol a few years later. It would be not a long time before the making of these glasses became fairly general. Born of the first Excise Act, or at least greatly encouraged by it, the popular period of enamel glass in England seems to coincide almost exactly with the interval between the Acts of 1745 and 1777. The expression "enamelled glasses" is taken to mean all glasses decorated with enamel, whether internally or externally; any other view leads to impossible results.

THEIR DEVELOPMENT

Naturally, there is no "documentary" evidence as to the actual development of the opaque-twists, except the information afforded by the glasses themselves, a number of which are dated or datable. One of the earliest

¹ Appendix, No. 68.

² *Ibid.*, No. 69; Westropp, pp. 28 and 37.

³ Appendix, No. 139.

specimens must be a glass preserved in the Victoria and Albert Museum. This glass has a rather large ogee bowl, short length of opaque-twist (a simple central spiral composed of a few fine lines) and a folded foot. The bowl is exceptionally well engraved with a natural rose and butterfly, the whole engraving being oil gilded. London must, owing to the character of the engraving, be claimed as the source of this glass.¹ At first the opaque spirals were of simple type; the more complicated varieties were made after a little experience and practice had been obtained. The combination of opaque and air-twist is also an early feature, as is shown by a glass dated 1754.² Probably also the bell-shaped bowl, which, after the middle of the century, declined in popularity. The folded foot in conjunction with the opaque-twist is rare; and such glasses may be taken to be early specimens, and not made in the Bristol area. Miss Wilmer illustrates two³; and others occur in the series with corrugated bowls [Plate XXXVI].

A most interesting group of "ship glasses," with opaque-twisted stems is comprised in the Hamilton Clements collection. A selection is shown in Plate XXXIII. The ships engraved all figure in the 1756 list of Bristol privateers, and not in that of 1778. Consequently, they provide a useful guide as to the development of these opaque-twisted stems in Bristol about the year 1756.⁴

Coloured spirals are said to be later than most; but as coloured enamels were made in Warrington in 1767, and, therefore, still earlier in Bristol, there is now no particular reason for this view [Plate XXXIV]. The application of enamel decoration in place of engraving probably started as early as 1762, when Michael Edkins was employed to paint the Bristol glasses [Plate XXXV]. This celebrated man lived "above Cooper's Arms on Redcliff Hill," at any rate, before 1774, and paid £8 p.a. for his house.⁵ The burnished gilding seen on some of the glasses with opaque-twisted stems is advertised between 1766 and 1785⁶ [Plate XXXVI].

In London, in 1769, glasses with opaque-twisted stems cost double the price of plain glasses; they were sold off cheap at 4s. per dozen.⁷

¹ It was found in London, also another glass with folded foot of the same type but unengraved. ² British Museum. ³ *Early English Glass*, pp. 84 and 86.

⁴ Very full lists of the Bristol Privateers may be found in the *Annals of Bristol*, J. Latimer, Vol. II, p. 320, etc., also in the *Bristol Journal*, 26th Sept., 1778.

⁵ *Bristol Journal*, 9th April, 1774.

⁶ Appendix, No. 17.

⁷ *Ibid.*, No. 18.

CHAPTER VIII

18TH CENTURY WINEGLASSES: THE DEVELOPMENT OF THE BOWL

The bowls of English wineglasses were made in one of two ways. They were made separately and then welded on to a distinct stem; or else the glasses were made in the drawn fashion, in which case the same lump of metal was used to form the bowl, and was afterwards drawn down to form the stem. A classification of bowl forms on these lines would be scientific, but it would not be very helpful; for almost any shape of bowl can be made, if need be, in either of these ways. The actual naming of the different kinds of bowl forms has varied in different hands; and the result is often a confusion of ideas. To take a simple instance, Mr. Hartshorne described a certain group of glasses—perfectly accurately—as having “drawn stems.” Later writers, basing their classification (for the moment) on bowl types alone use the expression “drawn bowl” to describe a certain shape of bowl, sometimes but not always the result of a glass having a drawn stem. And our usual classification of bowls has not, in the past, been detailed enough to include all the known varieties, or to distinguish clearly between allied types, nor has it been general enough to suggest the real distinction between bowl forms that are essentially different. Some sort of phraseology must, of course, be employed to distinguish roughly bowl forms of many various types, and, if there is a general agreement on the names, this phraseology is useful if not exactly scientific. Therefore, when we come to trace the general development of the bowl, it is best to use the generally accepted names by way of illustration, but not to rely upon them to explain the general line of development.¹

There were, it is thought, two distinct groups of bowl forms, which in their day represented most of the prevailing types:—

1. Bowls of which the sides are not waisted or the tops beaked.
2. Bowls with waisted sides or beaked tops.

There were reasons for the appearance, disappearance and reappearance of Group 1; and there were equally reasons for the appearance and disappearance of Group 2. The first group comprises essentially English

¹ It is, however, proposed to use the terms “trumpet-shaped” or “funnel-shaped,” as the case may be, in place of the dubious term “drawn bowl.”

18TH CENTURY WINEGLASSES

types, the second group types essentially foreign. And, except for a period when this country was thrown open by circumstances to a strong Continental influence, the prevailing bowl forms in England from first to last have been those comprised in the first group.

During the greater part of the 17th century, at any rate, before the invention of the English flint glass, the bowls of most glasses used in England, whether made for us here or elsewhere, seem to have followed those Venetian bowl forms which corresponded most closely to the silver cups of the time. That is to say, on a sectional view, the sides of the bowls were not waisted, nor were the tops curved sharply outwards or beaked. In other words, the bowls, whether "straight-sided" or "funnel-shaped," had comparatively straight sides. A few specimens of Venice glasses "of curious sorts" have bowls with beaked tops; but of the plainer glasses it would be difficult to find a single specimen with a beaked top out of the many excavated from early 17th century sites in London or elsewhere. It would be still more difficult to find a single drinking glass with this feature amongst Greene's forms (1667 to 1672). We know, therefore, that the glass sellers, who were as a class responsible for these forms, were still drawing their inspiration partly from the silver cups. And they were still regulating the London fashions in drinking glasses in the same manner during what we may now call "the Sealed Glass Period" (1676 to 1684). But it is first amongst the glasses and fragments, dating from the reign of William III, that an inclination can be noticed, on the part of the glassmakers, to beak the tops of the glasses; particularly amongst those that were based on Dutch versions of Venetian models. This was probably only a passing phase; for the glasses with straight-sided bowls, inherited from the 17th century, remained for some years after 1700 the standard type, and only gradually disappeared, even after their supremacy had been successfully challenged. We see, for instance, in the glasses of 1711 (or a little earlier), portrayed by Kneller in portraits of members of the Kitcat Club, the ordinary straight-sided bowl on an elegant baluster stem. The gradual change from unbeaked to beaked or waisted glasses was probably encouraged by the advent of George I, and by the consequent German influence upon our habits. That his presence had an immediate effect can be judged from the shape of some of his so-called Coronation glasses. These had often a Silesian pediment stem, and a waisted or thistle-shaped bowl, a completely new fashion in English drinking glasses, and one that is said to be emphatically

HISTORY OF OLD ENGLISH GLASS

German.¹ From this thistle-shaped bowl, it is thought, were evolved in England the modified forms of bell and waisted glasses, which all developed a decided beak. As to the drawn glasses of trumpet shape, they seem to have been emerging from the funnel shape at least as early as 1713. But it was not until rather later that their tops were much expanded. And, after the trumpet shape was established, the drawn glasses of funnel shape were still occasionally made. With these beaked or waisted bowls are associated a fairly long series of baluster stems, and, undoubtedly, the earliest of our air-twisted stems. It was at this stage in the general development of English glasses, when beaked or waisted glasses had for some years practically superseded all other forms for ordinary purposes, that the engraver and glass cutter came upon the scene. And it was not long before it became clear that these beaked and waisted bowl forms were anything but suitable for engraving, except in very expert hands. A surface curved sharply outwards was neither so easy to operate upon nor, when operated upon, so capable of presenting to the eye a clear and obvious effect. That the demand for engraved glasses soon became widespread and insistent we may judge from the continual advertisement of "flowered glasses," from 1742 onwards. And this new fashion of cutting and engraving was, in the course of not many years, to prove the doom of all the glasses with waisted and beaked bowls. They disappeared gradually of course; for the practice of engraving only spread gradually from its head-quarters in London. And with a few rare exceptions, which are more or less belated types or freaks, the bowls with waisted sides or beaked tops were seldom revived for drinking glasses again.² It was not only a question of engraving, though that was what principally mattered; the glass cutter was obviously handicapped in dealing with a bell or trumpet-shaped bowl. And, though specimens of these kinds do appear with cutting, they are so rare that it is obvious that the glass cutter was not enamoured of them. Thus, rather after the middle of the century, the fine series of beaked glasses, bell-shaped, waisted and trumpet-shaped alike, were gradually succeeded by the series with straight-sided, ogee and funnel-shaped bowls. Between the straight-sided and ogee bowls there is no very great distinction in idea, except that it was not so easy to make the former kind in the drawn fashion, i.e. the bowl made of a piece with the stem. Probably the ogee bowl flourished chiefly at first in London and Bristol. In London, because it was the most convenient

¹ Hartshorne, pp. 41, 57, 290.

² Beaker forms occur with Mugs and Jelly Glasses of the late 18th century.

shape for the glass cutter ; in Bristol, perhaps merely because it happened to be the London fashion.¹ Both straight-sided and ogee bowls lasted long, the ogee form passing on perhaps into the 19th century. Their eventual disappearance was due to the necessity after 1777 for a short glass, and to the complete revolution in the style of glass cutting, which may be noticed in its earliest developed stage rather before 1790. In order that this new style of cutting, i.e. in convex diamond patterns, might be applied to wineglasses at all, it became necessary to design entirely new shapes for the wineglass, where the cutting could be applied to the bowl rather than to the stem. Consequently, those short knopped glasses made their appearance, which are so well known to collectors of early 19th century glass. They are described later on in Chapter XII ; but it may be noted in this connection that, except for a few specimens of inferior quality, very poorly engraved and intended for the tavern, these new glasses seldom seem to have been beaked.

The effect of the opaque-twisted stem, when it spread to all parts of the country, was to strengthen the popularity of the ogee bowl. There may have been technical reasons for this, apart from any question of engraving. And it has been noticed by competent observers, at a time when it was possible to judge accurately, that in Bristol and its neighbourhood the ogee bowl and the opaque-twisted stem were alike the most popular types. There are a few ogee bowls, perhaps experimental forms, and certainly very rare, which show a slight return to a beaked bowl. Such were the "lipped ogee" and *some* forms of the "double ogee" ; but they do not represent anything more than a feeble and local protest against the prevailing fashion.

How the drawn trumpet-shaped glasses came to be modified and to regain their original funnel shape during the second half of the century, we may judge from a specimen dated 1758,² and from the series of short glasses illustrated by Hartshorne, p. 267. Neither the glass cutters nor the makers in England of glasses with opaque-twisted stems favoured the trumpet-shaped glass. And when the fluting of the stems came into fashion, the funnel-shaped glass was definitely reintroduced to suit the needs of the glass cutter and engraver.

There was, then, in England, a fairly persistent adherence to a type of bowl, derived in the first instance from the silversmiths. The only serious

¹ Bristol was in closer touch with the London fashions than any other glassmaking centre ; perhaps owing to the vicinity of Bath.

² Bate, *English Table Glass*, Fig. 230.

HISTORY OF OLD ENGLISH GLASS

break in this persistent fashion occurred at a time when all our ideas of glassmaking were, so to speak, in the melting pot ; and when we were laid open by political circumstances to a strong invasion of foreign ideas. This intervening period, though negligible from the point of view of its ultimate influence on English glassmaking, is one of the most fascinating periods of all our glass history, and produced some of the most lovely specimens of old English glass that still survive.

CHAPTER IX

18TH CENTURY WINEGLASSES: THE DEVELOPMENT OF GLASSES WITH BALUSTER AND PLAIN STEMS

The expression "glasses with baluster stems" has come at the present day to include all English glasses made before a certain date which have one or more pronounced mouldings or swellings in the stem. This is strictly too wide a meaning to give to the word "Baluster"; but the expression is a highly convenient one for grouping together under a single term most of the fashionable glasses made in England before the stems were curiously wrought or cut. When, for instance, the latter stems first came into fashion, between 1727 and 1740, the baluster stem of earlier days had already, in many cases, degenerated some way towards a simple knopped or shouldered stem.

The expression, "Glasses with Plain Stems," probably means all glasses with stems neither fashioned into pronounced mouldings nor yet curiously wrought or cut. Such glasses certainly preceded, and were not merely the result of, the new methods of decorating the stem. They were probably not derived in any way from the baluster stem, and their success and popularity in England may even have led or contributed to the eventual simplification of the baluster stem. Baluster stems and plain stems existed side by side when the new fashions of decorating the stem came in; and, after a little wavering, the preference was given to those simpler stem forms which had already been made frequently and with success in the group of glasses with plain stems.

THE BALUSTER STEM

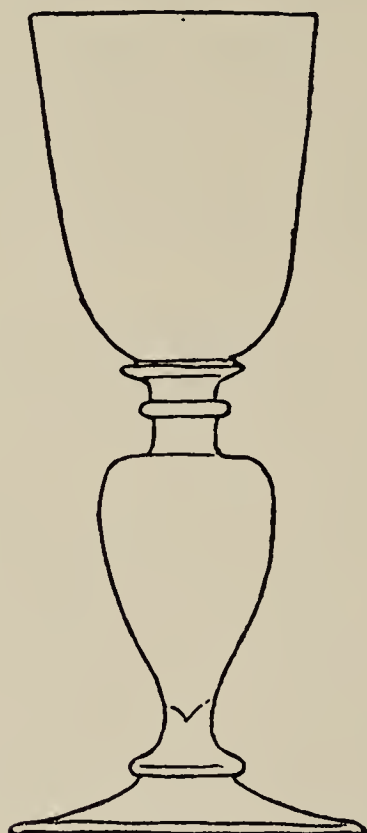
I. ITS ORIGIN

It is difficult to doubt that the baluster stems of early English flint glasses were derived more or less directly from those Venetian glasses which were brought to or made in England before the English flint glass was invented. Numerous fragments of drinking glasses, excavated in London, Oxford and elsewhere, have shown clearly enough the kind of Venetian glasses that were popularly used in England at different times. During the earlier part of the 17th century the typical wineglasses, which may quite possibly have been made here by Venetians, had a long urn-shaped stem, blown quite hollow, and neatly shaped, with collar, neck and base.¹

¹ That is to say, the stem had a projection like a foot above the foot of the glass.

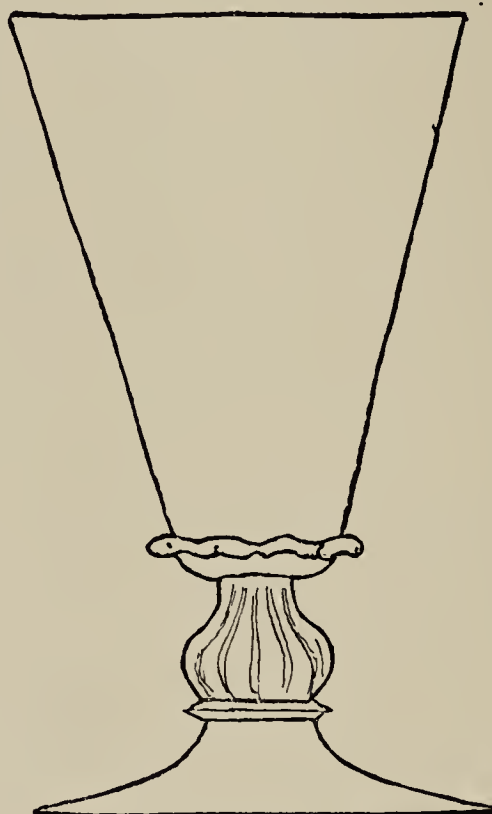
HISTORY OF OLD ENGLISH GLASS

These glasses were tall, sometimes as much as eight inches high, and they must, in general aspect, have resembled some of the tall silver cups of the reign of James I. They were succeeded by quite a different series, with large bowls and short stems, which lasted as a standard type into the reign of Charles II. The glasses had now capacious bowls, with straight sides and with bases rounded or "rectangular," in the latter case often decorated with a fillet of trailed or pinched glass. The stems generally took the form of a hollow button, neatly ribbed and collared, which was



17TH CENTURY GLASS
WITH URN STEM

Fragment, Guildhall. $6\frac{1}{2}$ ins.



17TH CENTURY GLASS
WITH BUTTON STEM

Fragment, Cuming Mus. $6\frac{1}{2}$ ins.

either round or slightly pear shaped. After appearing for a time amongst John Greene's forms, these glass forms disappeared almost completely from the catalogue of English glass designs.¹ But there is some reason for thinking that they were not entirely lost sight of at a much later date. At the very end of the 18th century the English glassmakers were forced to design an entirely new type of glass.² And it may be that their eventual choice was influenced to some extent by a recollection of these old "Venetian" forms of the 17th century. For the short knopped glasses

¹ See, however, Plate XIII, No. 1.

² Forced by the Glass Excise and by the new methods of cutting glass.

18TH CENTURY WINEGLASSES

of the early 19th century do, in outline at least, bear a rather striking resemblance to the big bowled glasses of the period, Charles I–Charles II. Whether this be a chance resemblance or not, it is worthy of note—either as a coincidence or as a case of belated development.

But to return to the 17th century, between 1660 and 1672 English glass-making was in a poor way, and the glass sellers had to import most of their glasses from Venice. The glasses were indeed made in Venice, but according to English designs; and the forms of this period are well known to us, owing to the happy preservation of trade papers and designs used by John Greene.¹ In addition to the forms inherited from the two preceding reigns, already referred to, it is interesting to note other forms with more elongated stems, which reappear in some of the earlier English flint glasses. On the whole, in this group, the stems are considerably shorter than the bowls, a feature that continued for some time [Plate XII]. During the next period, that of “sealed glasses,” the English flint glass was invented. The general style of glasses in this period has already been considered (Chapter III); but it may be noted that the stems of the wineglasses were generally shouldered and often neatly pressed into four lobes. Considering the antecedent history of glassmaking and glass designing in England, it is little wonder that for many years to come the English flint glasses were generally made with baluster stems.

2. THE DEVELOPMENT OF THE BALUSTER STEM

It will be difficult to trace any coherent development in the earlier wineglasses of this group, unless we recognise that from the start there were entirely different qualities of glasses produced at the same time. There were in 1677, for instance, ambitious glasses of “extraordinary work,” which cost 5s. per lb. at a time when the plainer glasses cost only 3s. per lb.² And it is proposed, therefore, to divide the whole group into two parts.

(a) Glasses of extraordinary work, 1677–1714.³

The Seignior De Costa, who worked for Ravenscroft, was probably responsible in the first instance for bringing these glasses into fashion in England; for glasses of extraordinary work are practically unknown in

¹ Hartshorne, p. 232; M. Perceval, *The Glass Collector*, pp. 2742–80, and Chap. II.

² S. Young, p. 69.

³ 1714 is suggested merely as a convenient date; of course these glasses were made afterwards, but probably not so frequently.

HISTORY OF OLD ENGLISH GLASS

the collections of earlier fragments. There are, of course, many fragments of glasses "of curious sorts," the variegated glasses of Venice which were imported, but not made in England. De Costa's lead was followed by the other English glassmakers of the time, no doubt with the assistance of "foreign artist glassmakers." And so, from the appearance of the English flint glass to the end of Queen Anne's reign at any rate, there seems to have been a sort of transitional period. And all sorts of experiments were made in the new metal with Venetian forms and Venetian methods of decoration. Bowls with expanded and pressed bases, bowls and stems with trailed and pinched decoration, ribbed-twisted stems, stems with hollow mouldings, strawberry prunts. Nearly all of these Venetian fashions were periodically revived from time to time throughout the 18th century, and generally for particular kinds of glasses. These more peculiarly Venetian types may be placed within the period suggested above on the evidence of the sealed glasses,¹ on the evidence of coin glasses [Plates VI and VII], which at least provide a *terminus a quo*, and on the evidence of associated groups of glasses excavated in London and Oxford. The representation of a large glass goblet, carved on the back of the Master's Chair (made for the Glass Sellers Company in 1704), should not be overlooked; presumably it represents one of the large English glasses of the period.² But this matter need not be laboured, for the general period of these "extraordinary" glasses has now been recognised in the more recent books on old glass³ [Plates VI to XI].

(b) Glasses of ordinary work, 1677-1714.

At the same time glasses were made, some of them of high quality, in far simpler fashion, preserving only the Venetian form without the more intricate detail. Perhaps the presence of a Dutch king in England tended to induce more sober fashions in our finer glass wares. And some of the features of the glasses about this time were perhaps more Dutch than Venetian. Apart from glasses of extraordinary work, there were only a few types of Venetian stem, and those of a simple kind, that could be copied conveniently in the English flint glass. And nearly all the baluster stems of ordinary English glasses will be found to be copies, or copies with variations, of one of three Venetian stems. The first was the urn-shaped stem, which was hardly ever copied exactly in flint glass, but provided the general model for the ordinary type of English baluster

¹ See Chapter III.

² S. Young, p. 5.

³ Especially Le Bles, *Rare English Glasses*.

18TH CENTURY WINEGLASSES

stem. Sometimes it had a collar and neck and the sloping shoulders of the Venetian urn ; but the lower knop, when present in English glasses, was almost always rounded, and did not follow the neatly pointed base of the urn stem.¹ This kind of stem could, of course, be varied in almost endless ways, the most notable of them perhaps being the "inverted acorn" stem, which is less uncommon than is generally supposed [Plate XVII, No. 2]. On the whole, "normal baluster stem" is an expression that describes, more or less correctly, the English version of the Venetian urn-shaped stem. [See Plate XII.]

The second, the "true baluster stem" [Plate XVI, No. 3] was copied directly from Venice glasses. Here the glass has a collar or swelling below the bowl, then a long pear-shaped moulding which rests on a small knop or short length of straight stem. This shape is the one to which the name "baluster" was originally and properly applied. It is, of course, derived from a Greek word, having a reference to the flower of the wild pomegranate. An old Venice glass with this kind of stem may be seen in the Blackburn Museum ; but such glasses are by no means common to-day. John Greene adopted this stem form for one or two of his glasses ; and this is the first distinct trace of its use as an English type. It was seen in the reign of Queen Anne with a straight-sided bowl.² But it became more popular after 1714, when it was used with great success in conjunction with waisted bell-shaped bowls. The later specimens of this shape are found engraved and also with an air-twist in the stem—showing the lasting popularity of this effective stem form. Variations from the usual or simple type were bound to occur ; but they were generally anything but an improvement on the original form.

The third kind of Venice stem that found favour with our glassmakers was one composed of a series of knops [Plate XIV, No. 2]. Some very dainty Venice glasses with stems of this kind have survived. In England the knops were sometimes "depressed," as in the Venice types ; but sometimes otherwise. An early example of the former kind, with straight-sided bowl, is preserved in the London Museum ; it was excavated intact in London, in association with pottery and leather of late Charles II period. Later on some neat examples were made with waisted bell-shaped bowls ; but they are now far too rare. The making of these many knopped glasses prepared the way for the glasses with two knops in the stem, which appeared about the middle of the 18th century, generally in con-

¹ An attempt to reproduce the "urn foot" by a collar moulding is seen in Plate VIII.

² See the portraits of members of the Kitcat Club, before 1711, by Kneller.

HISTORY OF OLD ENGLISH GLASS

junction with an air-twist. It should be noted that these different stem types mark no special part of the baluster stem period.

(c) The later development of the baluster stem, 1714-1745.

The year 1713 witnessed the Treaty of Utrecht, which, with arrival of George I in the following year, brought about an accentuation of German influence on the form and decoration of English glasses. The results of this influence were gradual, but far reaching. The waisted bowl, for instance, and the pediment, or Silesian-shouldered stem, were both novelties at this time [Plate XV]. And both these innovations were calculated to inspire or encourage simpler stem forms. When the bowl was fashioned in trumpet shape—in a modified form certainly as early as 1713¹—a heavy or complicated baluster stem was clearly out of place [Plate XVII, Nos. 1 and 3]. And the tendency during this period was to make the baluster stem neater and more refined. At the same time, the introduction of air beads into the stem knops paved the way for the introduction of the air-twist [Plate XXI]. Gradually, too, the baluster took the form of a simple shoulder at the top of a straight stem, or of a couple or more of rounded knops in the length of the stem—a simplification that was perhaps due to the success and popularity of the contemporary plain-stemmed glasses. In this stage of development the baluster stem ran into the experimental period of cut and air-twisted stems. And it says a good deal for the persistency of the old ideas that the baluster stem should have survived as long as it did into the period of air-twisted stems. Baluster stems must have been more difficult to make with an air-twist than the simpler forms with straight stem; yet the knopped stems are found with the air-twist rather after the middle of the 18th century. The Glass Excise, 1745, came too late to affect the main development of the baluster stem; but its general effect was to abolish the large massive glass. For this reason we can safely assign to a period after 1745 those elegant and delicate baluster-stemmed glasses, with trumpet-shaped and bell-shaped bowls, often engraved with arabesques and vine borders.² They were too delicate to survive in any number to the present day. The simple knopped stem was made as late as 1768.³

¹ This date is provided by an English glass with foreign dated engraving, in the Hamilton Clements collection.

² See Hartshorne, p. 263; it would not have paid the glassmakers to produce these glasses before 1745.

³ A datable glass in the Blackburn Museum.

18TH CENTURY WINEGLASSES

THE ORIGIN OF THE PLAIN STEM

Glasses with plain stems were not at first tavern or household glasses ; nor were they descended from the grotesque and heavy tavern glasses of Hogarth's pictures, though they eventually succeeded the latter as tavern glasses when the day of heavy tavern glasses was over.¹ They are essentially, and by origin, a group apart ; and their use generally as tavern glasses, during the second half of the 18th century, was simply a result of the prevailing necessity for a light and simple form of glass for common uses. We have to look a long way back for the origin of the plain stem. The long flutes of glass which were provided for certain sorts of wine in the 17th century probably suggested and led up to the plain-stemmed glasses of the 18th century. These flutes were tall funnel-shaped glasses with the bowl attached by a rounded knop to the foot. Specimens have survived intact, and fragments of others may be seen amongst the debris of glass collected from the London underground. Lovelace, in a poetic address to Ellinda, written about 1650, remembers with thankfulness, " the elles of beare, flutes of canary that well did wash downe pasties-Mary." Flutes are thus shown to have been in use in England as early as 1650 ; and possibly the " elles of beare " refer equally to a similar long glass. John Greene, a little later on, gives one " form," at least, which is based on the same idea as the canary flute. Two examples of early flint glasses with almost plain stems have been excavated in London, and are preserved in the Guildhall and London Museums. Another glass of finer quality, with a simple collar at the neck and a plain stem below, has survived ; this is engraved (diamond point) with portraits of William and Mary, and dated 1689. A tall funnel-shaped glass was made in the early part of the 18th century, without knop, and with a definite length of straight stem.² But apart from these few examples, which show that the plain stem was probably made from the earliest days of flint glass, there is not much to suggest that plain-stemmed glasses were at all common before 1714. At this point the waisted types of bowl and bowls with expanded tops came into fashion ; and the day of the plain-stemmed glass was soon to dawn. That the plain-stemmed glasses of the period 1710 to 1750 were not all regarded as tavern glasses is shown clearly by the rich engraving with which they were sometimes adorned [Plates XVIII, XIX, XXII]. At the same time, of course, plain-stemmed

¹ Owing to the excise, a heavy tavern glass after 1745 was an impossible proposition, from the glassmaker's point of view.

² Hartshorne, p. 327.

HISTORY OF OLD ENGLISH GLASS

glasses of dark metal (probably the "single flint glass") were made for inferior uses. One of these is dated (by an amateur engraver) 1743; and another, in similar fashion, 1752.¹ The curiously wrought and cut stems of the second half of the 18th century demanded and received as a general rule a straight stem; consequently, the "plain" glasses of the same period were fashioned in similar shapes, but without the expensive decoration. In this way a group of glasses, which had originally appeared amongst the ranks of fashionable glasses, became, by a sort of accident, relegated to a baser class. But it is only fair to say that there are artists to-day who claim these plain-stemmed glasses as the most artistic English table glass of the 18th century. That was not the view of our glassmakers in the later 18th century; and few of these glasses after 1760 will be found with anything but the roughest engraving. And good engraving is, during the later period, a fair test as to whether a group of glasses can be called fashionable or not.

Between 1758 and 1778, plain unengraved wineglasses were sold at 2s. per dozen, and in 1785 at 3s. per dozen.² Examples of the earlier glasses with plain stems are illustrated in Plates X (No. 2), XVIII, XIX and XXII.

¹ The first in the Victoria and Albert Museum, the second in Mr. Pochin's collection.

² See Appendix, Nos. 18 and 49; *Parl. Papers*, 1785.

CHAPTER X

THE DEVELOPMENT OF ENGRAVING

We have considered the introduction of artistic cutting and engraving of glass on the wheel, and it has been suggested that this can hardly have occurred before 1727. Also that it must have been some years before the practice of wheel engraving could have spread from London to the provincial towns. But apart from artistic wheel engraving, we have to account for other kinds of engraving, viz., diamond point engraving, and wheel engraving, generally of a rudimentary kind, before 1727.

Glasses were engraved in England with the diamond point long before the appearance of flint glass,¹ and long afterwards, until the art of wheel engraving had become thoroughly established in all parts of the country. Though often highly artistic, engraving in this manner was more like etching or scratching the surface of the glass [Plates XVIII and XIX]. The delicate Venetian metal was more suited than the brilliant English metal for this gossamer treatment. But no particular glass training was needed to produce a good engraver with the diamond point. Anyone who was accustomed to engraving on metal or any other hard substance might be able, with a little practice, to produce a reasonably effective engraving with the diamond point on the strong English glass. Consequently, we know little about diamond point engraving in England as an art, or about diamond point engravers as a class. Giles, the engraver of York, worked with the diamond point as late as 1756. But, as artistic wheel engraving spread, the diamond point engraving, never very fashionable in the 18th century, disappeared except in rare cases,² in amateur inscriptions or as an appendage to wheel engraving.

The earliest wheel engravings, some of which appear to date clearly before 1727, are more difficult to explain. The possibility of engravings being executed abroad must not be overlooked; many English glasses have been obtained with obviously foreign engravings. Engraving on glass, of a simple kind, might have been executed by various craftsmen in England who did not usually work on glass. But we have to remember in this connection that artistic wheel engraving is a more precarious process than cutting, and a single serious slip may spell disaster. Therefore, the earliest English wheel engravings, if done by amateurs in glass, may be

¹ An example, a large Verzelini Glass, dated 1583 [H. Clements collection], was recently found in the West Country.

² Mr. Hamilton Clements has a short faceted glass with diamond point engraving, a ship and "Success to ye Lord Clive."

HISTORY OF OLD ENGLISH GLASS

expected to be of a rather crude and unfinished kind. There is a notice of "flowered glass buttons" in 1722, which, if English, were probably cut by a silversmith.¹ In the many notices by engravers of silver and metal, there is not a single specific reference to the engraving of glass. The nearest approach to it is the engraving of seals, which were often of hard stone.

Derby Mercury, 1st May, 1747. "Edward Winfield, Engraver, Derby, engraves Coats of Arms, Crests and Cyphers upon Plate, Seals, Steel Tobacco Boxes or any other metal."²

Bath Chronicle, 24th February, 1763. "Sarah Wicksteed, Toy and China Warehouse; . . . at the same shop, orders are taken in for cutting seals by water, at her Son's machine up Mr. Allen's road . . . crests and cyphers from 5s. to 7s. 6d."

In 1767 Thomas Billinge, of Liverpool, combined the functions of "glass flowerer" and engraver of copper plates for printing; thus giving a hint as to the kind of craftsman who might in earlier times undertake an occasional engraving on glass to please the curious. But the enterprising glass grinder, who was at least a humble artist in glass, was a more likely man to execute such English engravings as are found before 1727.

The patterns engraved on glass fall, according to their object, into two main classes :—

1. Decorative engraving.
2. Commemorative engraving.

The primary object of the latter engraving is to record a sentiment of some sort, not to make the glass more choice or beautiful. With the prevailing customs in the 18th century of toasts and sentiments, and the special and solemn rites of drinking, it is no wonder that glasses were frequently inscribed in this way, either by the professional engraver, or by the amateur with the aid of a diamond or other hard stone. Many commemorative glasses are decorated, apart from their main object, in a very choice way; but they are not then examples (for this purpose) of Class 2 above. To Class 2, of course, belong the large series of Jacobite and political glasses. But, although they are most valuable as evidence of a period, and of course in other ways as well, they lie as a group outside

¹ *Evening Post*, 6th March, 1722.

² "Metal" cannot here refer to glass.

THE DEVELOPMENT OF ENGRAVING

the scope of this volume, which is intended to deal with the developments in the decoration of English table glass. They will, therefore, only be mentioned here incidentally.

DECORATIVE ENGRAVING

The trade name given to glasses with decorative engraving was, from 1742 till almost the end of the century, "flowered glasses." This supplies the key to the English taste in decorated glass.

In tracing the styles of engraving on glass, and their development, it is well to bear in mind that when once a particular kind of engraving was introduced it might be repeated in almost identical form at a much later date. Early types might be, and sometimes they were, copied exactly later on, whether they happened to be the fashion in London at the moment or not. It was the same with any type of glass decoration; and, consequently, it is possible to speak with more confidence of the arrival of a particular type than of the length of its survival. Also, apart from the value of dated or datable glasses, it is wiser to explain the development of engraving by reference to the glasses than (as is the usual way) to date the glasses by reference to their engraving. For London was so far in advance of the country towns in the matter of glass cutting and engraving that a country engraved glass, even with a date, is no particular evidence as to the prevailing London fashions. And cut wineglasses have been misplaced as a group, because too much reliance has been placed upon the "advanced" style of their engraving. Cut glass was for many years made principally in London; and the shapes and metal of the cut glasses and their engraving cannot be explained by the contemporary (dated) products of Bristol or Stourbridge.

Before dealing with the ordinary kinds of engraving employed by the glass cutters in England, it may be useful to refer to "glass pictures," or "pictures engraven on glass," a group apart from the ordinary kind.¹ These pictures are only advertised by Haedy, our earliest glass cutter, and his sons, and not later than 1778; and this gives a reasonable chance of tracing some of the work of this enterprising firm. So far as is known at present, no flat glass plates engraved with pictures have been recorded or found; and the expression seems, therefore, to refer to or at least to include those glass drinking and other vessels (often of a large size) which are elaborately engraved with natural, classical or allegorical subjects.

¹ Appendix, No. 17.

HISTORY OF OLD ENGLISH GLASS

Examples of this kind of work are shown on Plates XX, XXII and XXXVIII.¹ Also some very beautiful renderings of the vine have been preserved on early trumpet-shaped and other glasses—the engraving starting half-way down the stem and covering the entire surface of the bowl.² Deeply cut and partly polished, the engraving represents the work of a master hand. And, even if these masterpieces of fine engraving are not what was meant by “pictures engraven on glass,” they obviously were the work of the men who, alone of all the glass cutters in England, had the courage to advertise “glass pictures,” and the skill to execute them.

The earlier engraving of all kinds was, for the most part, of high class ; when the art of engraving got out of expert hands, the result was a degeneration very easy to note. Engraved glasses before 1742 are comparatively rare ; the demand for them increased, especially during the second half of the century, if we may rely on the evidence of the newspapers. The glassmakers, too, had every reason after 1745 to sell as much engraved glass as possible. In order to ascertain with a certain degree of confidence the sequence of styles in decorative engraving, the question may be approached in the following way :—

(a) *Engraving generally found on glasses with baluster and plain stems of the period 1727–1745.*

Crests and coats of arms are quite usual ; indeed, in Ireland, Joseph Martin was specialising in these as early as 1735.³ Of purely decorative engraving arabesques or scroll patterns were probably the earliest. Continental in type, they are often found on the earliest engraved glasses that survive, viz., those engraved with the diamond point. And they are a frequent feature of the glasses engraved on the wheel during this early period. The growing vine and the vine border were also both early patterns, an obvious decoration for a wineglass. Some of the earlier kinds of vine border show elements of the scroll work that was inherited from the arabesque patterns. Barley ears also occur on early glasses intended for strong ale. But, curiously enough, they also appear at this time, and not too rarely, on glasses with normal bowls. This pattern, with the addition of hops, had little development or elaboration till the

¹ See also Bate, *English Table Glass*, p. 120.

² An example, with replaced metal foot, is preserved in the Victoria and Albert Museum. There are others.

³ Westropp, p. 23 ; see, too, Benjamin Payne, Appendix No. 8 note.

THE DEVELOPMENT OF ENGRAVING

later years of the century. It may be noted that the large natural flowers, soon to become the standard type for decorated glass, did not appear to any great extent before 1745. Very few, for instance, are found on glasses with baluster stems. Floral borders and designs with daisies do appear, but rarely.

(b) *Engraving generally found on the earlier glasses with air-twisted stems, period 1740-1765.*

All the kinds of engraving mentioned above are found on glasses of this period. But it may be observed that the arabesque patterns gradually ceased to be purely scroll patterns, and became "floral arabesques." This was distinctly the period of the "flowered glass," and the scroll gave way gradually to the floral wreath, not, however, without preliminary amalgamation and experimental combination. The glass engraver in England was beginning to adapt a foreign pattern to suit the English taste.

The great innovation at this period was the flowered glass properly so called. Large natural flowers were now engraved on the sides of the glass, or, more commonly, one large flower on one side and on the other a butterfly or bird. It would be unsafe to attempt a complete list of the natural flowers so engraved; for it is not given to everyone to be an expert botanist. The natural rose of Old England had, of course, pride of place; it was probably the most popular of all the natural flowers. It was this common practice of engraving natural flowers on the fashionable glasses that enabled the Jacobites, without exciting suspicion, to substitute an heraldic version of the English rose on glasses engraved for their own special uses and purposes. It has been said that these Jacobite glasses were made and used in secret. Used in secret they may have been; but one would have thought that there was, in most cases, not the slightest risk to anyone in engraving these pretty toys of treason. That they were made abundantly, and known universally, seems to be shown by the appearance of a conventionalised form of the Stuart rose as a purely decorative feature soon after the middle of the century. The Irish advertisement in 1752 of "Wineglasses with . . . toasts or *any flourish whatsoever*," is an indication that "the workmen from London," at any rate, were prepared to execute any kind of political engraving.¹ With the exception of the Pretender Portrait Glasses (see Plate LIX), there was probably no real risk about making or using these glasses. And, after the rigorous suppres-

¹ Westropp, p. 21; "figured" glasses are advertised from Lynn, 1747. *Ipswich Journal*, 28th Nov., 1747.

HISTORY OF OLD ENGLISH GLASS

sion of the Rising of 1745, the Government could afford to wink at irregular systems of toasting "the King."

Besides the flowered glasses, and those engraved with hops and barley and with various renderings of the vine, there also appeared, towards the end of the second period, a series of small-bowled glasses engraved with landscapes, and quaint figures and scenes, sometimes in almost Oriental style. Inspired perhaps by the larger "glass pictures," or by the contemporary china, they constitute a distinct break from tradition, an attempt to express on glass subjects more appropriate to china ware. The best of these scenic glasses were those decorated not by engraving but in white enamel; and the earliest of the latter glasses belong to about the same period [Plate XXXV].

(c) *The Classical period of Engraving, 1765-1800.*

The final period of engraving is not altogether satisfactory to modern taste. It was inevitably connected with the development of glass cutting and with the spreading of the practice of engraving to all parts of the country. It was no longer, therefore, entirely in the hands of specialists or artists, but in the hands of their pupils, and of men not trained by them at first hand. A good deal of careless engraving, superficial and rough, may be observed; and the tendency was to conventionalise any effect that was not easy to produce. It almost looks as if many of the engravers had not the ability or the time to produce the dainty flowers and insects of earlier days.¹ They also fell into the grip of a relentless fashion. Festoons and feathery wreaths took the place of arabesques; hard geometric borders the place of floral borders. Conventional flowers, with disc-like petals and lattice-work centres replaced the natural flowers of earlier days. The most striking development, perhaps, from a technical point of view, was the practice of polishing the entire engraving. And, in some cases, the quality of the design may have been sacrificed deliberately to make this possible. If so, "the artist" was indeed "slain by the craftsman." Highly polished engraving was practised from the first, as is shown by some of the masterpieces by our German engravers; but the entire polishing of the engravings was a later development. It may, indeed, be referred to in a Newcastle advertisement of London cut glass in 1780, where it is described as being "in the newest fashion and best

¹ Conventional flowers were, of course, produced from the earliest times of wheel engraving, see E. G. Hartshorne, p. 333; and they occur on cut glasses which show general indications of having been made in the middle of the 18th century.

THE DEVELOPMENT OF ENGRAVING

London polish.”¹ The expression is in any case a peculiar one, so far as the advertisements of glass are concerned. The general fault of this final period of the 18th century was that the engraving was too stiff and formal ; there was little artistic grace or freedom about most of the fashionable designs.

Finally, it will be noticed how great a change took place, both in the nature and in the quality of the engraving, during the short space of forty years (1735-1775). And there are probably two causes which account for it more than anything else. The first was peculiar to the English glass trade, the second was more widespread, being nothing more or less than a revolution in national taste and artistic ideas. The first cause was the eclipse of the artist engraver, and the appearance of many country engravers of little skill or merit. Until 1750 or thereabouts, engraving on the wheel was done in London for the most part by or under the instruction of artists, men who thoroughly understood their work. The exodus of engravers from London to the provinces was inevitable, but sooner or later it would produce unsatisfactory results. The second cause was the national conversion to classicism, which started about 1760 and developed as the century went on. Its effects were seen not only on the buildings of the time and the statues, but on the silver, china and on nearly all the contents of the house as well. The glass engraver also was caught by this wave of enthusiasm for Greek art ; and the glasses were decorated, like everything else, in the “Adams style.” It is pleasant indeed to find that one at least of the old designs, the hops and barley, came through this period unscathed, and, if anything, enhanced by the polishing of the engraving. There is, however, nothing very classical about strong ale, and so the decoration of these glasses escaped the general fate.

¹ Appendix, No. 28 (a).

CHAPTER XI

THE DEVELOPMENT OF GLASS-CUTTING IN ENGLAND: BOTTLE FORMS

We have already seen that before 1750 there were working in London, at the same time, both expert glass cutters [Germans and their English apprentices] and also enterprising glass grinders who, except for indirect tuition, were perhaps more or less self taught. The same distinction between the expert and the ordinary glass cutter may, of course, be observed at any time during the century ; but, it was perhaps most marked just at first, and then again towards the end of the century. In 1777 glass cutting must have received a sudden and general impetus owing to the increased burden of the Glass Excise, and to the taxing from that date of enamel glass, at that time the only formidable opponent of cut glass. The practical result of this distinction between the expert and the average glass cutter is that good work and bad, highly cut pieces and simple ones, may be found contemporaneously at any time after 1727. For this reason the approximate date of a cut glass cannot be judged merely by the quality of the workmanship. And in style the progress of cut glass was not altogether a normal process of development from simple to complex. Thus at one time, about 1770, the development was in some articles distinctly from elaborate to simple styles of cutting.

Again, London was so far in advance of other towns in the cutting of glass that most of the new styles of cutting must have originated there ; and it may have taken some years for the new fashions to be reproduced by the country glass cutters. Otherwise, how can we explain the obvious demand for London cut glass in the country towns ?¹ If this is correct, then country glass cutters probably retained the earlier fashions far later than the London men. And this would account for considerable overlapping in the successive styles of cut glass, taking the country as a whole. It has been noticed, for instance, that the plain fluted cruet bottles were being made in the Sheffield area, apparently for some time after they had been replaced in London by cruets with convex diamond cutting.

There were various distinct types of cutting in the 18th century ; and some of them were contemporaneous, whilst others were more or less successional. The coincidence of distinct types is accounted for by the fact that one type of cutting was suited to a stem form and not to a bowl

¹ Even in Bristol, 1788, and in Newcastle, 1783 [Nos. 37 and 30].

THE DEVELOPMENT OF GLASS-CUTTING

form, and *vice versa*. It is quite obvious that bowl forms (e.g. bowls or sweetmeat dishes) require a different treatment from that applied to stem forms. Thus, it need occasion no surprise, if we find one style of cutting applied to the stem, and at the same time, possibly on the same piece, an entirely different style of cutting used for decorating the bowl.

Not much indication is given in the old newspapers as to the exact types of early cutting; and later on the advertisements are naturally even more vague in their descriptions of cut glass. "Diamond-cut" glass is well advertised in the English and Irish newspapers between 1735 and 1759. And "diamond-cut" was clearly used to describe the pattern of the cutting, and not the process applied to the glass. Thus, "diamond-cut" Venice mirrors were imported by John Greene in 1669 and 1671.¹ In 1677 Ravenscroft was making glasses "all over nipt diamond ways."² And in 1752 the Irish glassmakers were making "diamond-moulded" jelly glasses.³ But, although the general meaning of "diamond-cut glass" is sufficiently clear, it probably included more than one type of cutting. It is advertised in connection with a variety of forms; some of them stemmed forms, others bowls, others bottles. In the case of stemmed forms and bottles it probably meant in most cases hollow diamond faceted glass; but in the case of bowl forms, those shallow geometric patterns (sometimes called "sliced cutting") which included large diamonds.

"Scalloped dessert glasses" (1739), "Diamond-cut and scalloped candlesticks" (1742), and "Diamond-cut and scalloped bowls and dishes" (1759) may, so far as the expression "scalloped" is concerned, have referred to the ornate cutting of rim or foot, which came into fashion quite early on, though it was more popular and developed after 1770.

The expression "all in squares and diamond cut" (1752),⁴ applied to cruet bottles, exactly fits the style of cutting found on an English cruet set dated 1769, and also certain other very ornate bottle forms dating from about this period. And it was probably from this square cutting that the idea of the convex diamond pattern was eventually developed.

There are hardly any other specific patterns mentioned in the old newspapers in connection with cut glass. The expression "crystal-cut," if it referred to a pattern, is at present obscure.⁵

¹ Hartshorne, pp. 443, 446; see, too, Appendix, No. 1.

² S. Young, p. 68.

³ Westropp, p. 20.

⁴ *Ibid.*, p. 21; it is possible that it means square bottles with diamond cutting.

⁵ Appendix, No. 9.

HISTORY OF OLD ENGLISH GLASS

BOTTLE FORMS

The actual development of glass cutting in England can be traced most scientifically perhaps by studying the style of cutting on bottle forms at different periods. For cut bottles can generally be dated fairly accurately,

- (a) By the actual form of the bottle.
- (b) By the character of the metal.
- (c) And, in the case of mounted bottles, by the style or date of the mounting.

THE FORM OF THE BOTTLE IN THE 18TH CENTURY

One of the commonest articles made in glass during the 18th century was the black bottle. Many glasshouses turned out nothing else ; and the total output of the British bottle factories must have reached millions annually.¹ Like other glass articles the black bottle gradually changed in form during the 18th century, and the change can be traced almost step by step from one end of the century to the other. In 1701 the bottles were short and stout in the body ; in 1800 they were little different in shape from the bottles used to-day, with cylindrical body, well defined shoulders and short neck. Bottles are illustrated at different dates in prints and newspapers ; and the custom of sealing them with glass seals, bearing names and dates, has, fortunately, authenticated every definite stage of their development. A useful little article by Mr. Rees Price, on bottles of the 18th century, will be found in the *Transactions of the Glasgow Archæological Society*, N.S., Vol. VI, Part 1 ; pp. 116-124. The flint glass decanter and the cruet bottle did not necessarily follow the exact form of the contemporary black bottle² ; but a relationship between the aristocratic and the common bottle of the same period may be taken for granted. The period that matters, so far as cut glass is concerned, is from about 1727 onwards. From this point to about 1760, the black bottle was generally mallet shaped ; that is to say, it had a short and stout body with more or less straight sides and generally a rather long neck. Later on the body of the bottle was lengthened and became more cylindrical, the neck being shortened and the shoulders more carefully defined.

¹ In the first six months of 1801, over 360,000 bottles were exported from Bristol alone. See *Bristol Export Books*.

² Some cruet bottles are pear-shaped, following the contemporary silver caster. [Plate XLI, 2.]

THE DEVELOPMENT OF GLASS-CUTTING

The long neck of the bottles in the earlier part of this period seems to be fairly universal. But decanters (not being intended like the cruets for a frame) may have had a more globular body. The mallet shape is, however, one good test for flint glass bottles which purport to belong to the period 1730 to 1760.

THE METAL OF CUT GLASS BOTTLES

When cutting was first applied to the English flint glass, the glass itself had not attained that crystal-like perfection for which it was noted in the 19th century. The earlier specimens of cut glass are, therefore, like the contemporary glasses of other kinds, of brilliant but rather deeply coloured metal, in tint almost brown or green. Owing to the style of cutting, early cut bottles give forth but little prismatic light. And the metal shows, of course, the usual striations, specks and small bubbles, usual in all glasses of the time. As the century advanced some of these defects in the metal were remedied; and towards its close the glass was clearer and whiter, being then more grey in tint than brown or green. But still, owing to the superficial nature of the cutting, little prismatic fire can be seen in the characteristic cut bottles. That special feature was achieved in the early years of the 19th century; when the metal was completely "cleared," and more powerful cutting machines encouraged the workmen to produce really sharp angles on the surface of the glass. The actual date of applying steam power to the cutting machines cannot yet be fixed exactly; but it occurred before 1815,¹ probably about 1805. The latter date is suggested by a study of the dated cruets themselves.

BOTTLES MOUNTED WITH SILVER OR SILVER PLATE

The flint glass bottles usually mounted in this manner were either cruet bottles or ink bottles. The cut cruet bottle, mounted "with silver top," provides one of the mysteries of the collecting world. It has been rejected by collectors, both of old silver and of old glass. For the former, perhaps, it has too little silver to be attractive; by the latter it was inevitably suspected of being a modern replacement, and, therefore, little better than a fraud. Mr. Hartshorne does not illustrate a single cruet bottle of the 18th century. The trouble on the part of the glass collector has been, no doubt, that he has been led to expect a pontil mark on the base of any genuine bottle belonging to the 18th century. And, yet with few excep-

¹ See *Bristol Guide* (1815), p. 117.

HISTORY OF OLD ENGLISH GLASS

tions, the cruet bottles of the 18th century have either a flat surface underneath, or a flat surface decorated with a shallow star. Let it be stated, therefore, as confidently as possible, that the pontil mark is not a necessary feature in any English cut glass of any period. And that, as its presence at the base of a bottle intended for a silver frame would sooner or later have been fatal to the frame, it was in the case of metal-mounted cruets almost inevitably removed. Indeed, the bases of cruet bottles of the 18th century are generally finished off with far greater care than those of the period from 1810 onwards. Cruet bottles found with old silver mountings to-day are, of course, not necessarily original, or of contemporary date with the silver mounting; they may have been replaced at a later date. Replaced bottles ought to be detected by the appearance of the metal, and by paying regard to the different method of cutting adopted in the 19th century. The 18th century glass cutter cut his bottle more or less superficially, and pieces of the original surface of the bottle are generally to be seen between the flutes or facets. To produce the same effect the 19th century glass cutter obtained a larger bottle and cut the original surface entirely away.

The following list of cruet bottles, illustrated by writers on old Plate, gives a fair preliminary idea of the development of cutting when applied to bottle forms :—

- 1719. Mallet-shaped bottle, pressed into vertical ridges, each of which are slightly cut with rows of little oval facets from neck to foot. Jackson, *Silver Plate*, Vol. II, p. 841.
- 1734. Mallet-shaped bottle, cut at the neck with flutes, and on the body with some pattern, possibly geometric. *Ibid.*, p. 841.
- 1752. Mallet-shaped bottle, "diamond-cut," or faceted with hollow diamonds. *Ibid.*, p. 842.
- 1752. Mallet-shaped bottle, raised on a foot. It appears to be fluted on the neck and body. W. A. Young, *The Collector of Old Silver*.
- 1769. Bottle with swelling body, i.e. tapering towards foot and neck. Hollow diamond cutting above, square cutting below. Jackson (U.S.), p. 843.
- 1770. Bottle with swelling body, mounted on an expanded foot. Cut with simple flutes. W. A. Young (U.S.), Plate xii.
- 1776, 1777, 1783 and 1787. Bottles with cylindrical body and tapering neck. Fluted, and the flutes broken horizontally by two or more narrow prisms. Bradbury, *Sheffield Plate*, pp. 272, 273, 291, 304.

THE DEVELOPMENT OF GLASS-CUTTING

1778. Urn-shaped bottle, on expanded and scalloped foot. Engraved round the middle, and fluted above and below. The edges of the flutes cut, alternately, with small oval facets. *Ibid.*, p. 404.
1789. Bottle with swelling body, mounted on expanded and scalloped foot. Fluted, and one narrow prism round the middle. The top of the bottle also scalloped. *Ibid.*, p. 273.
1790. Bottle with swelling body, on expanded and scalloped foot. Round the middle a band of large flat convex diamonds. Flutes above and below. W. A. Young (U.S.), Plate xii.
1790. Bottle with similar body and foot. Fluted, and the flutes broken by three narrow prisms. Bradbury (U.S.), p. 70.
1802. Bottle with cylindrical body and tapering neck. Round the top of the body a broad band of close convex diamonds, flutes below. The neck is also fluted, and has a pronounced prismatic band. Jackson (U.S.), p. 844.

There was, as may be observed from the above list, a certain overlapping in the styles of cutting ; but it provides a good general idea of the development of the cruet bottle and of its decoration. A little further information on the subject is provided by surviving specimens not included above.

Cruet bottles, resembling in outline the pyriform silver casters of George II, are found with hollow diamond cutting, beaded moulding, and the edges of the expanded foot neatly cut and undercut (not scalloped) [Plate XLI]. A common feature of the earlier cruet bottles, both before and after 1752,¹ is a row of facets round the lower part of the bottle, slightly undercutting the sides. This was done perhaps to remove any sharp edge left by the smoothing of the base.

The diamond-cut cruets, made commonly in England about 1752, are found mounted with Irish silver at rather a later date, 1760 or later.² Fluted cutting occurs on the body of a mallet-shaped bottle, the neck being hollow diamond cut. The latter is an interesting transitional piece, with silver cap, about 1735-1750 [Plate XLI]. Dated specimens occur 1737.

Between 1778 and 1785, at any rate, the long flutes of the cruets appear with rows of little oval facets along their edges. These facets recall an early type of cutting seen in 1719, and also the star and oval borders of the wineglasses about 1780. The basal decoration of cruet bottles is also

¹ E.g. on a cruet dated as late as 1761.

² E.g. a fine set in the Manchester Art Gallery, stamped with George III head.

HISTORY OF OLD ENGLISH GLASS

of interest. It takes the form of a flat star, sometimes cut in simple fashion, sometimes quite ornate. This basal star can be traced definitely between 1775 and 1796; but it occurs on mallet-shaped bottles with hollow diamond cutting at least as early as 1760. Also on "label cruets" of Bristol blue, oil gilded with lettering and scrolls. "Label cruets" are advertised in 1764 [No. 70]. Several fluted cruet sets of the year 1798 have a broad band at the shoulder, consisting of large cross-cut diamonds [Plate XLII]. This was a revival of a detail seen on a dated cruet of 1761, where it appears in conjunction with flat geometric cutting. The cross-cut diamond, in a more refined form, became popular in the 19th century. In 1761, and again in 1775, we get dated cruets with flat geometric cutting, showing that this style of decoration, most suited to bowl forms, was occasionally applied to bottles.

There is an inkpot, with silver dated 1779,¹ showing some form of convex diamond cutting. This is the earliest dated piece yet recorded; and the evolutionary stage of the convex diamond pattern must have been still earlier. It is to be sought for perhaps in the square cutting mentioned in 1752, which sometimes, at a later date, takes the form of alternate pillar flutes within the squares—a most difficult pattern to cut, but decidedly convex [Plates XLII and XLIV]. A combination of hollow and convex diamond cutting occurs on a small stoppered bottle, probably about 1775, but unmounted. The neck is hollow diamond cut, the body covered with small roughly cut convex diamonds; and the base has a flat ornate star. These experimental convex diamonds have not nearly the neat appearance of the convex diamond bands seen on cruets dated 1790 and later [Plate XLII].

The trade card of Wadham, Ricketts & Co. [Phœnix Glasshouse, Bristol], dating about 1789,² shows a cruet with convex diamond band; it is raised on a foot which is possibly scalloped. Horizontal and flat prismatic cutting on the necks of cruet bottles has been observed between 1761 and 1775. From the latter date narrow prismatic bands were often used to break at intervals the long flutes of the fashionable cruets. And, even after the convex diamond bands appeared, prismatic bands were applied above or below the shoulder. From 1796 the prismatic neck band seems to have been developed in depth, possibly as a finger grip; but this was replaced soon after 1800 by one or more large rings, which are a common feature in cruets for the next thirty years.

¹ Jackson, *Silver Plate*, Vol. II, p. 905.

² See Plate LX and below, p. 92.

THE DEVELOPMENT OF GLASS-CUTTING

The evidence of the cruet bottles may be summed up as follows: Allowing for considerable overlapping of styles, for curious pieces and for the repetition out of date of earlier types, the main line of development was from hollow diamond cutting to flutes, and from flutes to convex diamond cutting combined with flutes. The hollow diamond cutting is associated for the most part with the mallet-shaped type of bottle, the fluted cutting and the convex diamond bands generally with the high-shouldered types. The first general change in fashion occurred roughly about the year 1770, the second general change rather before 1790. But the experimental period of each of the later types of cutting must be sought for well before 1770 and 1790 respectively. Cruet bottles raised on a foot occur before 1750; but their most popular period can be traced between 1770 and 1802, and, at that time, the foot was often neatly scalloped.

Possibly the Glass Excise had some influence on the size of cruet bottles; a gradual refinement in shape may be noticed rather before 1770. And towards the end of the century some of the cruet bottles were blown thin and light and cut very superficially. Thus, one cruet of 1799, though of ordinary size, weighs only 3 ozs.—the cutting of so thin a bottle being in its way quite a masterpiece.

CUT DECANTERS

Decanters were perhaps more often engraved than cut during the second half of the 18th century. Probably the cut decoration followed more or less the line of progression noted in the case of the cruet bottles. Mr. C. Kirkby Mason has a fluted decanter, with prismatic bands and a pointed stopper, that corresponds with the cruet bottles between 1775 and 1795. The decanter, shown in Wadham, Ricketts & Co.'s trade card (about 1789), has a convex diamond band and flutings, and a flat rounded stopper [Plate LX]. In 1791 and later, the decanters made at the Whittington Glasshouse had "cut ring necks and finger bottoms," probably prismatic cutting at the neck and a simple form of fluting towards the base.¹ In the Sheffield area the simple fluted cutting for bottle forms may have survived later than in Bristol, where the glass cutters were in close touch with the work of the London men. "Decanters, some of a new and elegant make," were sent down from London to Bristol in 1775²; there is little doubt that these were "the curious barrel-shaped decanters cut on an entire new pattern," advertised by C. Haedy the same year.³

¹ Hartshorne, pp. 470, 471.

² Appendix, No. 23 (d).

³ *Ibid.*, No. 17 (l).

HISTORY OF OLD ENGLISH GLASS

Possibly, the new pattern was some design leading up to the convex diamond cutting, as simple fluting was no novelty at this date.

Attention is directed to the pair of decanters with form and engraving suggesting a date between 1727 and 1740 [Plate XXXVIII].

GENERALLY

The above is only a sketch in the briefest outline of what may be learnt from a study of cutting as applied to bottle forms in the 18th century. Until more dated bottles are collected, or recorded, it will be impossible to speak with confidence about the exact evolution of English glass cutting in this, its transitional period. But mounted cruet bottles, being for the most part dated or datable, offer a special field for the scientific study of glass cutting. These dated bottles cannot indeed be an infallible guide to the development of cutting as applied to other forms, e.g. to wine-glasses ; but they do indicate more or less precisely how and when the styles of cutting eventually applied to wineglasses and other articles originated and were developed.

CHAPTER XII

THE DEVELOPMENT OF GLASS-CUTTING IN ENGLAND: WINE-GLASSES AND OTHER FORMS

For the purpose of considering the development of glass cutting three main divisions have been made of the articles of table ware usually cut: Bottle Forms, Bowl Forms and Stemmed forms. Cruets and Decanters, as representing the bottle forms, have been discussed in the preceding chapter; and it is more convenient to consider the Bowl Forms next.

SWEETMEATS AND BOWLS

During the 18th century the sweetmeat glass generally took the form of a saucer-shaped bowl mounted on a stem and foot. In the English advertisements these glasses are generally, but not always, called "dessert glasses." And cut dessert glasses are advertised freely from 1739 onwards. They were indeed so popular that they were cut, apparently as a matter of course, not only by specialist glass cutters, but also by the glass grinders, whose main trade was in looking glasses and lustres. As early as 1739 Jerom Johnson, who at that time appears to have specialised chiefly in lustres, advertised "scalloped dessert glasses," the only article of table ware mentioned in his first list.¹ And as late as 1767 John Challenge, a glass grinder, included, besides mirrors, etc., "girandoles and Desert Glasses."² "Scalloped dessert glasses" probably meant glasses with scalloped rims. But, if not, it would be difficult to give any other meaning to the expression "Diamond-cut and scalloped Dessert Glasses" used in 1752,³ or to the same expression used again in 1759.⁴ A few words as to the nature of early scalloping. It may be expected to be at first blunt rather than sharp. The earlier pieces are rarely pared off at the sides (by a sort of sliced cutting), in the manner usually seen in the latter part of the century. This feature has given rise to the idea that these early pieces have been reground at a later date. If they have been reground recently it should easily be detected, owing to the different method of polishing used in these degenerate days. And, in view of the peculiar demand for broken flint glass in the 18th century, it is exceedingly unlikely that the regrinding of damaged cut glass was ever practised then; the

¹ Appendix, No. 9 (a).

² *Ibid.*, No. 77.

³ *Ibid.*, No. 9 (d).

⁴ Westropp (1920), p. 143.

HISTORY OF OLD ENGLISH GLASS

glassmakers and glass cutters themselves would have been the last people to encourage such an idea.

The "Diamond-cut" patterns in connection with dessert glasses, unless the expression must be referred exclusively to the stem, might well be intended to include those flat geometric patterns (or "sliced cutting") which are known to have been in use from the earliest period of cut glass, and to have continued in fashion certainly as late as 1775. Besides the cut stem, however, a common feature with both cut and plain sweetmeat glasses is the pediment baluster stem; and there is no reason (except the predilection for confining all cut glass to the end of the 18th century) for saying that they were anything but contemporaneous. As one writer remarks, they are identical except for the cutting.¹ And, where the pediment stem is associated with a beaded moulding, the glass, whether cut or plain, may belong to a period about 1750 or earlier. Of the cut stems, the hollow diamond faceted stems preceded the knopped and fluted stems, which date from about 1775. The more massive of these sweetmeat glasses appeared perhaps before 1745 (i.e. the Excise Act), when there was no object in considering the size and weight of a glass.

An important piece of fresh evidence, as to the cutting of bowl and other forms, is furnished by the trade card of Wadham, Ricketts & Co., of the Phœnix Glassworks in Bristol.² Several pieces of cut glass are shown on the card, which is so far unique as documentary evidence of 18th century glass cutting. Considerable reliance is placed on this document, and it is desirable to state the reasons for placing it, as nearly as possible, in the year 1789. In that year Messrs. Wadham & Co. took over the Phœnix Flint Glasshouse from Messrs. Taylor, and began to work it in August or earlier.³ The trade card is probably the one issued to advertise the new management of the glasshouse. It cannot, however, be later than 1796, because in that year, or in the early part of 1797, John Wadham died, and the firm became Ricketts, Evans & Ricketts.⁴ It is probably not as late as 1794, because Matthews⁵ calls the establishment

¹ Bate, *Table Glass*, p. 78.

² Found in the Dix collection of Newscuttings (Bristol Library) by Dr. G. B. Buckley; see Plate LX.

³ *Bristol Journal*, 22nd Aug. 1789, and continued weekly to 10th Oct. 1789.

⁴ 11th March, 1797, *Bristol Journal*, an advertisement by Ricketts, Evans and Ricketts; 1st April, 1797, *Bristol Journal*.

⁵ Matthews, *New History of Bristol* (1794), p. 40, *et seq.*

THE DEVELOPMENT OF GLASS-CUTTING

the "Phœnix Glass Works," and indicates an amalgamation already effected with the flint glasshouse *in* Temple Street; whereas the trade card says "The Phœnix Glasshouse *without* Temple Gate."

On this trade card is shown a bowl, which is deeply scalloped on the rim, and decorated round the body with a convex diamond band and flutes. This, then, was the bowl decoration in Bristol in the year 1789; and it must have originated some years earlier in London. Sweetmeat glasses are found with an identical type of cutting, and their period is approximately fixed. The types with shallower scalloping round the rim, and those with flat geometric cutting round the bowl, can therefore with a certain degree of confidence be placed still earlier.

A bowl [Plate XLV], belonging to Mrs. Canning, is engraved with a hunting scene, and faceted about the rim, the base and the foot, also dated 1766. The slight undercutting of the foot is quite characteristic of this and an earlier period. Another bowl [Plate XLIV], belonging to Mr. Winkworth, is cut in part with large convex diamonds, cross-cut—a type of cutting seen on cruet bottles between 1761 and 1798.

As to the cutting of wineglass bowls, this was never common in the 18th century, except towards the base of the bowl, where the cutting formed a sort of cresting to the stem cutting. But in some cases the surface of the bowl is entirely cut. Thus it will be seen that one early glass with bell-shaped bowl [Plate XXIII] has the bowl decorated with flat geometric cutting; and another with bell-shaped bowl [Plate XXV] has the bowl decorated with hollow diamond cutting. Both styles of cutting are occasionally found on the ogee bowls of later and smaller glasses.¹

The hollow diamond cutting on bowl forms is rare; but it is found occasionally on bell-shaped jelly glasses and a few other pieces.

WINEGLASSES WITH CUT STEMS

We have already seen that the hollow diamond cutting was advertised freely from 1735 onwards, and that to bottle forms, at any rate, the fluted cutting was applied systematically after 1770 and experimentally at an earlier date. Also that by 1790 quite a number of glass vessels were being decorated in London and Bristol with neat convex diamond patterns combined with the fluting. It was not, however, every kind of cutting that could be given to a stem; the flat geometric cutting, for instance,

¹ See, e.g. the *Queen*, 14th Feb., 1914; also the first glass on Plate XXVII.

HISTORY OF OLD ENGLISH GLASS

and the convex diamond cutting were almost out of the question so far as wineglass stems were concerned. To decorate wineglasses with the fashionable convex diamonds, therefore, meant a revolutionary change in the shape of the wineglasses.

The Excise Acts, 1777 to 1787, between them, had put a peremptory stop to the tall long-stemmed glasses of the 18th century. The Act of 1745 had, after some experience had been obtained of its working, caused considerable reduction in the height of the cut glasses, which may be noticed even before 1777. But the Act of 1777, not only discouraged the making of the opaque-twisted stem by taxing enamel glass; it also made a really short glass imperative from the glassmaker's point of view, by actually doubling the duty on the materials for making flint glass. For a really short glass the fluted cutting was not altogether satisfactory, and it was not sufficiently ornate and expensive. For a short stem the hollow diamond cutting proved still more unsatisfactory. So that the problem, after 1777, was to decide how to make a short glass with rich and expensive cutting. And the glassmakers solved their difficulty about the end of the 18th century by devising entirely new forms for the wineglass, in which the cutting could be applied in the fashionable style to an ample bowl surface, and the size of the stem and foot could be reduced. Therefore, in considering the development of cut wineglasses, we have to recognise the limitations of stem cutting, and to be prepared, therefore, for a line of development not altogether parallel with that of the cutting on contemporary bottles and bowls.

The Excise Acts had such an obvious significance for the practical glassmaker of the time, that one is tempted to employ their dates as landmarks in the history of cut glass. And, with apologies for bringing in such a sordid consideration so frequently into the study of a beautiful art, the following rough classification of cut wineglasses is attempted :—

I. *The Old Style.* Principally stem cutting.

- (a) 1727-1745. "Diamond-cut" glass with solid baluster or plain stems.
- (b) 1745-1787. Mostly "diamond-cut" glass with straight or almost straight stems, after 1777 becoming shorter; fluted glasses appear in this period.
- (c) 1787-1800. Short glasses, mostly fluted, but still sometimes "diamond-cut."

THE DEVELOPMENT OF GLASS-CUTTING

II. *The New Style.* Principally bowl cutting.

(d) 1800 onwards. Short knopped glasses, cut about the bowl with flutes and convex diamonds.

(a) *Early "diamond-cut" glass.*

Cut wineglasses, dating before 1745, must now be rare. But certain specimens have survived, which from their form and inscriptions are entitled to be placed within the earliest period. They are probably the work of our German artist glass cutters, who alone at this time could be expected to turn out really finished work.

It will be remembered that "curious cut glass" was first advertised in 1727,¹ apart from the imported German cut glass of 1709.² It is not, therefore, altogether surprising to observe that Mr. Hartshorne finds strong reasons for attributing a highly cut and engraved baluster-stemmed glass of thistle shape to the year 1729,³ and another of somewhat similar shape to the year 1733 or thereabouts.⁴

Another highly interesting cut glass with baluster stem is now in the collection of Mr. Hamilton Clements, and is here illustrated [Plate XXIV]. This is the celebrated Houghton glass. Clearly before 1745, it carries the inscription "Success to Houghton" [Sir R. Walpole's country seat in Norfolk], the rebuilding of which was completed in 1735. This date suits both the form and the inscription of the glass. Another large glass in the same collection, with baluster stem and flat geometric cutting on the bowl, has been referred to; this cannot with any safety be placed after 1745 [Plate XXIII].

(b) *Later "Diamond-cut" glass and early fluted glass.*

As a general rule, the taller and more massive glasses (unless they be of Irish make) may be placed in the earlier part of this second period; the shorter and lighter glasses more towards its close. And it will be remembered in this connection that the excise on glass was slightly raised in 1781. The earlier glasses, too, are often of rather dark-tinted and imperfect metal, brown or green in hue, with more noticeable striations in the bowl; in 1774 the flint glasses of London and Newcastle were commended for their whiteness or clarity. A peculiar type of cresting to the stem cutting, a series of double or triple sprigs, has been traced by Mr.

¹ Appendix, No. 5.

² *Ibid.*, No. 3.

³ Hartshorne, p. 290.

⁴ *Ibid.*, pp. 41 and 56.

HISTORY OF OLD ENGLISH GLASS

Hartshorne between 1733 and 1758¹; this then is one early feature of stem cutting, but it is not essential or universal in the earlier cut glass. And, in some of the earlier glasses, the diamond facets are elongated in a peculiar way. The folded foot is generally found with tall glasses, and must be placed early in this group; and the domed foot, which is hardly compatible with a short stem or a light glass, cannot well be a late type. Bell and trumpet-shaped bowls are rare and early. The latter are to be distinguished from the short funnel-shaped glasses of the next group, which were sometimes diamond cut. The small straight-sided bowl is not common with diamond cut glasses; it occurs with tall stems, with massive stems and occasionally with the folded foot; it cannot, therefore, be placed late in the series. Tall knopped glasses with cut stems occur as late as 1768, and glasses with burnished gilt decoration, probably anywhere between 1765 and 1785. Diamond cut glasses, with Jacobite portraits or emblems, may be placed between 1745 and 1770. The latest of these glasses were of that "early port" shape, which is shown to have been *in use* at a fashionable London club as late as 1779.² Of the glasses with cut feet, probably those with the edges of the foot alternately cut and undercut, or scalloped simply, came before those with more elaborately scalloped feet.

In this same period appeared the earliest glasses with fluted stems. A tall specimen, engraved with Jacobite emblems, may be one of the first of its kind.³ Possibly the "new invented wineglasses," advertised by C. Haedy in 1775, mark the introduction of the fluted glasses as a definite London fashion.⁴ In the valuable series of glass lists from this firm, extending at short intervals from 1766 to 1785, this is the first mention of "new invented wineglasses." The fluted glasses certainly came into fashion soon after 1775; and they are found with engravings that may well be placed about that date, and also with those rows of little oval facets seen on the cruet bottles between 1778 and 1785.

In 1769 "best cut shank wineglasses" cost 6s. per dozen, "inferior sort of cut shanks" 4s. 6d. per dozen.⁵

(c) *Short cut glasses, 1787-1800.*

The general shapes of the wineglasses remained the same as in the preceding period; but, generally, the glasses are shorter and lighter.

¹ Hartshorne, pp. 41, 292.

³ Hartshorne, p. 363.

² See Portraits of the Dilettanti Society by Reynolds.

⁴ Appendix, No. 17 (l); No. 3, top line, Plate XXVII.

⁵ *Gazetteer*, 25th March, 1769.

THE DEVELOPMENT OF GLASS-CUTTING

A fluted goblet is shown in a print of *Cymbeline*, dated 1788. And, in Wadham, Ricketts & Co.'s trade card, 1789 [Plate LX], the wineglass, though partly masked by the name plate, shows a fluted stem. Both ogee and funnel-shaped glasses are found with fluted cutting; a short glass of the latter shape (uncut) is dated 1796. Some of the fluted ogee glasses were taken abroad about this time, and stipple-engraved by the Dutch with portraits of their national heroes. An example is preserved in the Victoria and Albert Museum; with the portrait are the initials B. v. TR. and the date 1572. In that year Blois van Treslong, a Dutch hero, captured the town of Brill from the Spaniards. The hollow diamond cutting is still found on the stems of these short glasses, whether funnel-shaped or ogee. But at this time the diamond cutting was often loose and shallow, possibly on account of the stunted shape of the glasses. And it is not at all certain that hollow diamond cutting was still in fashion in London after 1780. In this period, too, commenced that degeneration of the foot, which became so pronounced in the 19th century. And the folded foot reappeared once more, after a long interval. Its reappearance seems to coincide with a lack of balance in the forms of the glasses. Perhaps, in order to economise in metal, the foot was made smaller and flatter; and the folded foot, which, in this series is often thin, but for the narrow fold, may have been due to the same cause. Even the ale glasses had by this time lost their former commanding appearance, and in many cases only a short length of stem divided the bowl from the foot. The reduction in the stem length of ale glasses had started as early as 1776 at any rate; this is shown by a dated glass in the Hamilton Clements collection.

Another queer revival, during the closing years of the century, was the insertion of an air bead into the stem, below the base of the bowl. This may be seen both in the case of short diamond-cut glasses, and in the case of short funnel glasses with folded feet.

(d) *The short knopped glasses with cut bowls* [1800 onwards].

These glasses are well known and have often been illustrated.¹ They generally have short knopped stems supporting bowls of the following shapes: rectangular straight-sided, bucket shaped, barrel-shaped, funnel-shaped, ogee or cup-shaped. In the same series, rudely engraved but seldom if ever cut, are a group of glasses with bell-shaped bowls; they

¹ E.g. Bate, *English Table Glass*, Figs. 147, 148, 154, 156, 216, 222 and 232; Westropp, Plate III; *The Queen*, 26th March, 1910.

HISTORY OF OLD ENGLISH GLASS

are found in North Country inns.¹ The stems at first had a small round knop in the middle and another at the base. Later on the central knop grew sharp and angular, and the lower knop became a mere outward swelling as the stem reached the foot. In the later glasses of this type the bowl was often attached to the stem by a series of narrow depressed mouldings. These glasses can be traced at intervals from the early part of the 19th century to 1839; and they probably just survived the abolition of the Glass Excise in 1845. The cutting was generally applied to the bowl surface, and only in exceptional cases to the stem. Many glasses were cut with simple fluting on the lower part of the bowl.² But the better quality glasses were decorated with deep convex diamond patterns in their many variations, combined as a rule with fluting at the base of the bowl. And, although the short fluted ogee and funnel-shaped glasses may have survived for a while, these short knopped glasses became the general fashion. There is a definite statement, which gives some guidance as to the date of their appearance. It relates to the Stourbridge area, which (according to the statement itself) was loath to adopt new fashions.

Birmingham Journal, 31st May, 1851.

“At Stourbridge, in common with other localities in which the flint glass trade was practised, but little, if any, improvement appears to have been made in the patterns of the staple articles, such as decanters, wineglasses and goblets, &c. And even these, in form crude as they were, were by no means original. Selecting what was the least difficult of formation, they appear to have resolutely adhered to it; and when in the year 1804 some three more shapes of drinking glasses were introduced by the Messrs. Loxdale and Jackson at a glasshouse near Bilston, it was with some difficulty the improvements were carried out, as the workmen, accustomed to old use and wont, felt but little interest in making a change.”

This statement, in spite of its complacent condemnation of the 18th century,³ is valuable as fixing the date in the Stourbridge area for this most revolutionary change in the shape of English drinking glasses. If the new glasses were first made in Stourbridge in 1804, it is only fair to assume that the patterns originated in London some years earlier.

¹ M. Perceval, *Glass Collector*, Plate XIX.

² See the last glass on Plate XXVII.

³ It was written at the very worst period of English cut glass.

THE DEVELOPMENT OF GLASS-CUTTING

Hard upon the introduction of these new forms came the improvement in the cutting machines by the application of steam power, etc. As already suggested, this may be placed about the year 1805. The way was then open for the glass cutter to produce deep angular and highly-prismatic cutting on the surface of the glasses. Perhaps the zenith of the new period was reached about 1821. Some idea of the finest cutting of the time may be gained from the illustrations in Mr. Apsley Pellatt's book, which include a wineglass or goblet; and from those in Mr. Westropp's books on Irish glass.

The convex diamond patterns have, from that time to this, only temporarily been discarded; as, for instance, when John Ruskin put a ban on the popular desire for cut glass. The importance then of their invention can be appreciated. They were the last legacy to us of the 18th century; and their renewed popularity to-day is our most practical monument to the memory of the 18th century glass cutters.

CHAPTER XIII

"AND ALL OTHER SORTS OF GLASS WARES"

BOWLS AND BASINS

The "Bolle" and "Bason" of glass figure prominently in the household inventories of Henry VIII.¹ And bowl fragments have been excavated in London, Oxford and Chester, which give a good idea of the glass bowls used in England before the invention of English flint glass. Bowls of variegated glass were imported from Venice amongst other "glasses of curious sorts." Others of less curious kind were ribbed or otherwise pressed into suitable patterns. Naturally, few fragments of plain bowls have survived; though we know from John Greene's forms that they were made. Most bowls were provided with a foot, or else a short button stem and foot. And, in one case,² the foot is of the "high domed" kind—showing that this type of foot may appear amongst the earliest of English flint glasses. Mr. Wilfred Buckley's fine bowl, with the Ravenscroft seal,³ shows the general character of bowl forms in the sealed glass period (1676–1684) and later. Mr. Kirkby Mason's bowl [Plate V] is of the same general period. Fragments of the same type, but smaller, are preserved in the Guildhall Museum. Probably the bowl without foot was not often made till after 1750. Mrs. Canning's bowl of 1766 has a foot; but that in Wadham & Co.'s trade card, 1789, has not [Plates XLV, LX]. Cut and engraved bowls and basins are mentioned in 1742 [No. 9 (c)], and often enough later on.

A general utility piece in the household, the specific use of the bowl or basin is mentioned only occasionally. Covered sweetmeat bowls, 1752⁴ and 1758 [No. 49]. Glass bowls for goldfish, 1753 [No. 127]. Glass punch bowls, 1758.⁵ Salad bowls, 1765,⁶ and salad dishes, 1770 [No. 21]. Butter basins, 1772 and 1788 [Nos. 23 (c) and 34]. Sugar basins, 1775 [No. 23 (d)]. Basins for candles, with rings to fix them in, 1776 [No. 141]. Fruit bowls, 1781 [No. 28]. In 1766 and 1767 Haedy advertised cut "basons of all sorts, the greatest variety ever seen" [No. 17 (a and b)].

CANDLESTICKS AND GIRANDOLES

So far no remains of glass candlesticks have been found amongst the earlier 17th century debris excavated in London; and it is possible that

¹ Hartshorne, p. 464.

³ Le Bles, *Rare English Glasses*, Plate IV.

⁵ Hartshorne, p. 291.

² Guildhall collection, G. 222—M vii/88.

⁴ Westropp, p. 21.

⁶ Westropp (1920), p. 143.

“ALL OTHER SORTS OF GLASS WARES”

they were seldom made before the English flint glass was invented. After that, some indication of their development for the next fifty years is afforded by the shapes of contemporary candlesticks of silver, pottery, wood and brass, etc. In the newspapers candlesticks do not come into prominence until the advent of cut glass; and the majority advertised were cut. The earliest notice yet found of glass candlesticks is of “diamond cut and scalloped candlesticks,” advertised by Jerom Johnson in 1742 [No. 9 (c)]. The girandole,¹ which appears to have been a branched or ornate (sometimes lustred) candlestick, holding one or more candles, did not exactly supersede the simple candlestick. But, after the appearance of glass girandoles, which are first advertised by Haedy, of London in 1766 [No. 17 (a)], and next year by J. Challenge, in Newcastle [No. 77], they are advertised more often than candlesticks, and, often enough, to their exclusion.

The following selected list gives some idea of the position :—

- 1742. Diamond-cut and scalloped Candlesticks [No. 9 (c)].
- 1755. Cut glass candlesticks in shagreen cases [No. 54].
- 1755. Glass candlesticks cut and plain [No. 48].
- 1765. Cut and Plain Candlesticks.²
- 1766. Cut Girandoles . . . Tea and other candlesticks [No. 17 (a)].
- 1766. Fine cut glass Candlesticks [No. 50].
- 1772. Great variety of Girandoles . . . cut candlesticks and Tapers [No. 17 (h)].
- 1775. Girandoles with festoons of entire paste [No. 17 (k)].
- 1775. New invented glass candlesticks—Girandoles [No. 17 (l)].
- 1777. Square feet Girandoles, vase candlesticks [No. 17 (m)].
- 1785. Girandoles, cut candlesticks, new fashioned ditto [No. 17 (o)].
- 1785. All sorts of Girandoles and Candlesticks [No. 32].
- 1787. Girandole Candlesticks [No. 33].
- 1788. Girandoles, Vase Candlesticks (cut) [No. 34].
- 1792. Cut Glass and Carved and Gilt Girandoles and Candelabras.
Times, 3rd March, 1792.

After 1771 girandoles are advertised persistently in the London sale lists of household furniture, and candlesticks are seldom mentioned.

In Wadham, Ricketts & Co.’s trade card, 1789 [Plate LX], two articles of the candlestick type are shown—on the left of the card a girandole,

¹ “Paper Machie Girondolos” are advertised 12th Dec., 1764. *Edinburgh Evening Courant*.

² Westropp (1920), p. 143.

HISTORY OF OLD ENGLISH GLASS

on the right a vase candlestick. The girandole is apparently hollow diamond cut about the foot and stem, the arms fluted, and the rim of the foot scalloped ; the " festoons " of lustres (possibly paste) were in fashion from 1775 onwards [No. 17 (*k*)]. The vase candlestick, first advertised in 1777 [No. 17 (*m*)], has apparently a metal stand, a stem thick enough to be fluted and cut with convex diamonds, and a lusted collar. If this was the fashionable candlestick in 1789, it indicates how much earlier, as a group, the simple cut candlesticks should be placed. We get an excellent idea of the girandoles of 1821 from an illustration in *Glass Manufactures* [Apsley Pellatt]. It is probable that the simple glass candlesticks, whether cut or plain or with twisted stems, became less common after the appearance of the girandole and the vase candlestick, true children of the " classical period."

The " tea Candlesticks," advertised by Haedy in 1766 and 1767 [No. 17 (*a*) and (*b*)], are probably equivalent to the " Tapers " included in C. Haedy's lists from 1768 to 1785 [No. 17 (*c*) to (*o*)]. If this is correct, then the use of these narrow-socketed candlesticks is now explained ; they were designed for the tea table or side table. The " new invented (cut) glass candlesticks," advertised in C. Haedy's list of 1775 [No. 17 (*l*)], must, one would think, refer to fluted candlesticks ; and the " diamond-cut " varieties, as a fashionable type, can be placed before this date.

The glass " sconce," advertised in the early 18th century [e.g. No. 4], was probably a round mirror, from which a metal candle holder was projected. This is suggested by dated silver sconces of the period. [See Plates LI, LII, LIII and LVIII.]

COLOURED TABLE GLASSES

Although the painting and staining of window glass was practised in England from early times, the making of coloured table glass (i.e. flint glass) does not seem to have been common before the middle of the 18th century. Blue and green wineglasses with air-twisted stems [Plate LVIII] have indeed been found, some of which may date about 1750 ; but they are far from common. In 1752 the London glassmakers evidently understood how to make various coloured flint glasses ; for, in that year, " cut smelling bottles of all colours " were sent down to Birmingham [No. 13], and cut blue stands for pickles in 1766 [No. 17 (*b*)]. In the Birmingham area particular interest was taken in coloured glasses. In 1751 the glassmakers of Stourbridge were famous for their coloured window glass

“ALL OTHER SORTS OF GLASS WARES”

“colored in the liquids of all the capital colours.”¹ And, between 1762 and 1783, Mayer Oppenheim, or Opnaim, was making red and ruby flint glass at the Snow Hill Glasshouse, Birmingham.² “A green glass seal” is mentioned in a Birmingham paper of 1751.³

Perhaps the first newspaper notice of coloured glass in Bristol occurs in 1763, when two blue and gold toilet bottles (of the stoppered kind) were included in a list of stolen property.⁴ The making of blue glass, decorated with gold lettering, etc., at Bristol between 1762 and 1783, is shown by the notebook of Michael Edkins.⁵ This being so, the making of coloured glasses was probably carried to Warrington by 1767, when Josiah Perrin was advertising coloured enamels [No. 68]; and to Ireland by Williams & Co. in 1764, and by Edwards in 1771.⁶ Flint glass was not made at the Nailsea glasshouses, which were famous for Crown glass and bottles; such coloured glasses as were made there were a mere by-product, and cannot be classified amongst fine table glass.

A new glass factory at Sunderland, in 1769, advertised “all sorts of white enamel fine blue and green glass &c” besides double-flint glass [No. 139]. And at this time the making of coloured glasses was probably also carried on at Newcastle. For mugs, etc., of coloured glass have been found bearing Newcastle inscriptions. The making of coloured glass may, indeed, have become almost general by the end of the century; a great variety of blue glass was exported from London in 1788 [No. 144]. A bi-coloured cut cruet bottle (red inside, white outside) is found with the London marks dated 1809; and this is not necessarily the earliest date for this type of glass.

COMBINATION OF GLASS WITH OTHER MATERIALS

The use of glass and other materials together to form articles of table ware was fairly common. But, on the whole, these “combined” articles have not been popular with collectors. With silver and Sheffield plate, glass was combined to form cruet and decanters sets, epergnes and other things, which may be most conveniently studied in the various books on old English plate. Cruet glasses, however, were not always mounted with metal. Thus, in 1755, “Equipages with cut glasses and silver tops,

¹ R. Pococke, *Travels through England*; Goodyear, *Stourbridge Old and New*, p. 43.

² *Birmingham Gazette*, 22nd Feb., 1762; Hartshorne, pp. 247 and 102.

³ *Ibid.*, 11th Nov., 1751.

⁴ *Bristol Journal*, 15th Oct., 1763.

⁵ Owen, p. 380.

⁶ Westropp, pp. 28 and 37.

HISTORY OF OLD ENGLISH GLASS

ditto with ribbed and plain glass and Ivory or Wood Tops" (probably from London) were advertised in Norwich [No. 48]; the prices in 1758 ranged from 4s. to £4 a set [No. 49]. Examples of pressed cruet bottles, with caps of wood and in wooden frames, have survived. Such bottles are also found with the sides pressed "diamond-ways." They appear to have been made also in the Stourbridge area, where they may still be found to-day; and this is probably the explanation of an advertisement in an Irish newspaper in 1754 of "cruets mounted with Stourbridge glass."¹ Had they been silver-mounted or cut, it would probably have been so stated. In the case of girandoles we have noted the use of Paste² [No. 17 (k)]; glass and metal, no doubt, combined to make the "ormoulu girandoles" of 1788.³ Combinations of glass and china may be seen in some of the productions of the Wedgwood school towards the end of the century. Another instance of this combination is referred to in 1754; "at the Chelsea Porcelain Warehouse in Pall Mall is to be seen a Lustre made for H.R.H. the Duke, ornamented with fine Chelsea Figures and Flowers."⁴ Small bottles, such as smelling bottles, toilet bottles and the like, were mounted with metal; and were sometimes even bound with wicker [No. 35]. "A pair of mahogany stands with cut glass lustres" [No. 22] and "large glass lamps richly mounted in brass" [*ibid.*], indicate further possibilities in the combination of glass with other materials.

COVERED DRINKING GLASSES

Drinking glasses were made commonly enough with covers in the days of John Greene.⁵ They appear again in Ravenscroft's agreement of the 29th May, 1677.⁶ Making drinking glasses with covers was, therefore, in fashion from the earliest days of English flint glass. A few early specimens have survived [see Plate VII]; and, it is quite possible, that some of the larger surviving drinking glasses have lost their original covers. The German cut glasses, imported in 1709, naturally included "Beer and Wine Glasses with Covers" [No. 3]. The use of these covered glasses is indicated by a notice in 1738, when we are told that at a ceremonial dinner in Bath the Prince of Wales pledged certain delegates from Bristol "in a very large Glass full of wine covered" [No. 109]. After

¹ Westropp (1920), p. 143.

² "Paste Glass" was taxed by the Excise Act, 1777 (No. 142).

³ *World*, 6th Dec., 1788.

⁴ *Daily Advertiser*, 9th Jan., 1754.

⁵ Hartshorne, p. 442.

⁶ S. Young, p. 68.

"ALL OTHER SORTS OF GLASS WARES"

1745 it is probable that only the larger drinking glasses, such as loving cups, standing cups and other ceremonial glasses were covered.¹

CREAM JUGS OR EWERS

Seeing that tea pots, tea cups and coffee cans were made of glass during the first quarter of the century,² it is not difficult to assume that the cream jug was also made of glass from early times. But their record starts in 1763, when Michael Edkins was employed to decorate "13 canns and milk jugs."³ Haedy's lists of London cut glass, from 1766 to 1785, included "Milk or cream ewers" [No. 17]; and the list of a Bristol glass cutter, "cream jugs" in 1774 [No. 58]. And in 1787 cream jugs, cut and plain, were brought by a Leeds glass seller from London [No. 33]. As to the development in form of the jug, we get a glimpse of this article, on a large scale, towards the end of the 17th century, in one of Ravenscroft's sealed glasses [Plate II]; and in other unmarked specimens about the same date. There is then some difficulty in tracing the line of development. But the work of the silversmiths and potters may be taken as a reasonable guide. Up to the middle of the century, the jug seems to have had a rather globular body and long neck, following bottle forms in this respect [Plate XXXVII]; and, later on, to have developed a shoulder [see Plates LIV and LV]. It is well known that a number of small cream jugs were made in coloured and opaque glasses, emanating not only from Bristol, but certainly from Newcastle and probably from Stourbridge and other places, including London. The "double pinch" above the base of the handle, i.e. two little projections or spurs, may have been a peculiar mark of Bristol men; but it will be remembered that the Bristol men migrated to Ireland and Lancashire and founded prosperous glass works there.

DECANTERS

It seems necessary to set out the literary record of the flint glass decanter prior to 1745. Ravenscroft's agreement of 1677 mentions flint glass bottles which we should now call decanters.⁴

1701. The French tariff taxes glass imported from England. "Glass bottles" . . . "Drinking Glass, Decanters, and all other sorts of Glass" [No. 92].

¹ See Bate, *Table Glass*, Fig. 242. In the British Museum an English Standing Cup carries a foreign inscription and the date 1754.

² Chapter II.

³ Owen, p. 381.

⁴ S. Young, p. 68.

HISTORY OF OLD ENGLISH GLASS

- 1710-1711. All sorts of Decanthers of flint made in London [Nos. 98-100].
1727. All sorts of Decanthers, London glass shop [No. 5].
1729. New fashioned . . . Decanthers. Norwich [No. 41].
1729-1734. All sorts of Decanthers made in or exported to Ireland.¹
1736. Stolen from London glass shop, a Decanter [No. 107].
1742. Diamond-cut Decanthers, London [No. 9 (c)].
1744. A large parcel of . . . quart and pint Decanthers [No. 12].

It is quite clear that flint glass decanthers were made and used in large numbers during the first half of the 18th century. And before 1769 square flint decanthers were being made for "the public house" [No. 18]; the square flint bottle with stopper appeared in or before 1733.² The making of bottles with brass moulds, a practice which was extended eventually to decanthers, is referred to in 1752.³ "Labelled Decanter," first mentioned in 1764 [No. 70], was the name ultimately given to a series of decanthers that are called "new-fashioned" in 1755. "New fashioned Decanthers with inscriptions engraven on them, viz. Port, Claret, Mountain &c &c decorated with vine leaves, Grapes, &c," are advertised in Norwich, 1755, and probably came from London [No. 48]. They appear there again in 1758, no longer "new fashioned" [No. 49]. They were sometimes enamelled,⁴ and sometimes gilded; and in the latter form they survived into the 19th century. [See also Chapter XI above, Plates III, IV, XXXVIII to XL.]

DESSERT GLASSES

In the English glass lists the expression "dessert glasses" seems to have had a wide meaning, including perhaps both the basket and dish for fruit, and the saucer and bowl (generally mounted on a stem) for sweetmeats and comfits. The basket may have preceded the fruit dish or stand, and it is not mentioned after 1758 in the English lists.

The following list may give some idea of the gradual change in the character of English dessert glasses :—

1725. Bristol. Glass Saucers for holding sweet meats, Glass fruit baskets [No. 102].
1727. London. Sweet-meat Glasses [No. 5].

¹ Westropp, 19 and 23; (1920), 143. ² *London Evening Post*, 3rd July, 1733.

³ *Bristol Journal*, 15th Aug., 1752.

⁴ J. S. Lewis, *Old Glass*, Fig. 25; Westropp, p. 37.

“ALL OTHER SORTS OF GLASS WARES”

- 1732. London. Chrystal-cut sweet-meat glass [No. 7].
- 1739. London. The newest sorts of . . . dessert glasses [*General Advertiser*, 19th June, 1739].
- 1739. London. Scalloped dessert glasses [No. 9 (a)].
- 1740. London. Fine diamond cut glasses for desserts [No. 11].
- 1741. London. A great assortment of dessert glasses [No. 111].
- 1742. London. Cut dishes, dessert glasses [No. 9 (c)].
- 1752. London. Diamond-cut chrystal dessert glasses [No. 9 (d)].
- 1752. London. Cut dessert glasses [No. 13 (a)].
- 1754. Norwich. A set of cut and flowered glass for a Dessert [No. 46].
- 1755. Norwich. { Shells for Sweetmeats.¹
Glass Shells of all sizes for do. [Nos. 47 and 48].
- 1758. Norwich. Fruit Dishes and Glass Basons with cover or without [No. 49].
- 1758. Liverpool. Glass Baskets, Sweetmeat Glasses, Comfit Glasses, Glass Plates [No. 133].
- 1769. London. Cut Epergnes [No. 17 (d) and (e)].
- 1772. London. Cut and Plain Orange Glasses [No. 23 (a)].
- 1772. London. Cut and Plain Orange Stands [No. 23 (c)].
- 1774. Bristol. Cut fruit Dishes [No. 58].
- 1788. London. A dessert set of Cut glass with Lustres and Epergnes [No. 39].

The “newest sorts of dessert glasses,” mentioned in 1739, may have included sweetmeat glasses with air-twisted stems. So popular were the cut dessert glasses, that even glass grinders included them in their lists [No. 77].

“Sweet-meat glasses and stands,” mentioned in a long Irish list of 1752,² probably refers to those rare tall stands hung with little bucket glasses [Plate XLVIII]. They were also made in Leeds pottery ware. “Orange glasses” appear in Ireland in 1746, in conjunction with “baskets”; and “sweet-meat bowls and covers” in 1752.² It is thought that the epergne may have superseded the sweetmeat glasses, at any rate in London, some time before the end of the century. The epergne is first advertised by Haedy in 1769 under the names “Laperne” and “Apearns” [No. 17 (d) and (e)]. [See Plates XLIII to XLIX.]

¹ The first of these shells may have been German; they were probably copied in England.

² Westropp, p. 20.

HISTORY OF OLD ENGLISH GLASS

FINGER BOWLS

The names used in 18th century advertisements for finger bowls were "finger glasses," "finger basons" and "finger cups," and possibly at first "wash-hand glasses" or "washers." In 1779 the sale of household goods in Liverpool included "a set of fine cut dessert and finger glasses" [No. 76]; they were possibly a curiosity in Liverpool at this time. Between 1766 and 1785, however, the London glass cutters were making cut "Wash-hand glasses" or "washers," which may mark the first appearance of the finger bowl [No. 17]. In 1788 six "finger glasses" cost 7s.¹ In 1791 "finger cups" with "cut bottoms" (perhaps fluted towards the base) cost 20s. a dozen.² The term "finger basons" is used in Marsden Haddock's well-known Irish trade list in or after 1793.³ Some of the earliest kinds of finger bowls may have been provided with a lip or lips; and the bowls themselves were by no means shallow. This enabled them to be used, as well, as "wine-coolers"—an expression which probably originated in this connection in the 19th century. The custom of using these finger bowls at the table to cleanse and "cool" the wineglass, preparatory to the service of a fresh wine, is authenticated by old family custom carried on to the end of the 19th century. Coming into fashion when they did, we should expect to find the earliest finger bowls decorated with fluted cutting, with large convex diamonds, and occasionally in coloured glass with gilt decoration. Mr. Pochin, of Barkby Hall, has a large set of these lipped and coloured glasses with gilt decoration; they have a particularly interesting record of family usage in the manner described. But the names applied to these bowls in the 18th century show conclusively that their primary object was for cleansing the fingers after dessert.

GILT GLASSES

Gilding seems to have been a characteristically German method of decorating glass⁴; and it reached England first perhaps with the German artist glass cutters about 1727. In England the original method was to gild the wheel engravings. In this case oil gilt, or varnish gilt, mixed with a desiccative was applied, and then dried by artificial heat. It was not a very permanent way of gilding the glasses, and often enough only the faintest trace of the gilding can now be detected. Oil gilding is found

¹ Rogers, *Price Lists*.

² Hartshorne, p. 470.

³ Westropp, p. 62.

⁴ Hartshorne, p. 78.

"ALL OTHER SORTS OF GLASS WARES"

on some of our earliest engraved glasses, viz. those with baluster and plain stems. Arabesques, vine borders and natural flowers have been gilded in this way. This method of gilding does not seem to have been specially advertised; probably Michael Edkins and others practised it in decorating the Bristol blue glasses.¹ English "gilt glasses" are advertised later on, between 1766 and 1785; and this probably marks the beginning of a method of gilding new to England. Thus, in 1769, gilt drinking glasses from England,² and in 1773 gilt glasses of several kinds from London [No. 26 (a)], were advertised in the Irish newspapers. Whilst Haedy's glass lists, between 1766 and 1785 [No. 17], indicate that in London gilding was being applied to all sorts of glasses.

These glasses were decorated with "burnished gilding" and were not merely oil gilded. For at this date there would be no point in advertising oil-gilded glasses, which were well known. Under the later system the gilt was painted on to the glasses like enamel, and more or less burnt in: perhaps by a process analogous to that employed for fixing the enamel decoration at Bristol.³

JELLY GLASSES

The jelly glass seems to have been made in various shapes and sizes at one and the same time; and with different kinds of decoration. And although "jelly glass" is the term invariably used in the old advertisements, it must have been used for many other kinds of confections. Thus the *Compleat Family Piece*, a recipe book published in 1741, directs quite a number of light sweets to be served "in glasses," as well as the various jellies, e.g. lemon cream (p. 49), "whipt cream" (p. 121) and orange cream (p. 122). According to Moxon's *English Housewifry* (also 18th century) lemon cream is to be served "in small Jelly Glasses for use"; indicating that in an average household there were different sizes of the jelly glass.

The following references may help to illustrate the development of the jelly glass:—

1678. Robert May, *The Accomplisht Cook*, p. 204.

"Serve jelly . . . run into little round glasses four or five in a dish."

1709. The German cut and carved glasses imported into London included Jelly Glasses [No. 3].

1725. Jelly Glasses cost 1s. 9d. per dozen [No. 102].

¹ Owen, p. 380.

² Westropp (1920), p. 143.

³ Owen, p. 380; the coloured frit or enamel was "vitrified in a muffler or kiln."

HISTORY OF OLD ENGLISH GLASS

- 1727. Jelly Glasses (not cut) part of the stock of a Glass Seller [No. 5].
- 1734. Jelly Glasses cost 2s. per dozen [No. 106].
- 1736. "Six Jelly Glasses" stolen amongst other things from a glass shop [No. 107].
- 1746. "Six Jelly Glasses," cost 2s. 6d.¹
- 1752. Cut jelly glasses from London sold in Birmingham [No. 13 (a)].
- 1752. "Plain, ribbed and diamond-moulded jelly glasses" made at a Dublin Glasshouse (workmen and patterns from London).²
- 1772. "Jelly glasses and stands" [No. 22].

Cut and plain jelly glasses naturally appear in many glass lists after 1750.

The earliest form of jelly glass was perhaps that curious little round glass with folded lip, that Mr. Hartshorne calls a glass "mortar."³ Such glasses were made with little change in general design throughout the 18th century and even later. They seem to have been called in 1774 "Patty Pans" [No. 58]. About sixty years ago old family glasses of this mortar type were still being used by the writer's grandmother to serve fruit salad and cream, or the like, "on special occasions"; no doubt a survival of their ordinary usage in the 18th century. The later glasses of this kind were made rather larger and with more expanded tops.

Of other types of jelly glass the most popular had a bell-shaped bowl set on a small foot, recalling some of the short and heavy tavern glasses seen in Hogarth's pictures. But there is reason to believe that the bell bowl was itself a development from an earlier type, with a suggestion of the double ogee.⁴ Generally, the bowl was joined to the foot by one or more heavy mouldings, at first sometimes filled with air beads. Rare examples also occur with the moulding enclosing short opaque lines.⁵ But at a later date the bell bowl was often enough attached direct to the foot, which was sometimes domed, but generally not.

Jelly glasses with early types of cutting, e.g. the hollow diamond cutting and with early types of engraving, e.g. arabesque patterns, are still occasionally found. The scalloping of the rims of these glasses probably came into fashion about 1760; and such glasses are found with ribbed

¹ Rogers, *Price Lists* (18th century): note the rise in price after the Excise Act, 1745.

² Westropp, p. 20.

³ P. 342.

⁴ A good example is illustrated by Miss Wilmer, *Early English Glass*, at p. 120, but classified as a "Hogarth" glass.

⁵ E.g. an example in the Victoria and Albert Museum.

“ALL OTHER SORTS OF GLASS WARES”

or otherwise pressed sides, and also with large convex diamonds. The fluted cutting of jelly glasses seems mostly to belong to the early 19th century. “Diamond-moulded” jelly glasses occur both in clear and in coloured glass. The bowls were often frankly of the double ogee variety; and the feet round or pinched into a scalloped pattern. [See Plates LV and LVI.]

PLATES

Although glass plates have been made for various table uses ever since flint glass was invented, very few specimens from the period before 1801 seem to have survived to the present day. In 1678 Robert May mentions “glass trencher plates” as an alternative to silver trenchers.¹ Glass plates are also mentioned as an ordinary household utensil in 1696² and 1741.³ Between the latter date and 1772 they occur six times at fairly regular intervals. In 1742 they were diamond cut and scalloped, and in 1752 also engraved [No. 9]. In 1752 glass “plates for china dishes” were being made in Ireland; possibly they were used under the china to protect the table.⁴ A somewhat similar use is indicated from about 1764 to 1770, when glass plates are advertised three times in conjunction with water glasses [e.g. No. 70]. Glass articles are not often specified in advertisements after 1781; several detailed lists have been found, and glass plates do not figure in them. It is possible that they passed out of use for a time, to be revived in the 19th century in the shape of ice plates and wine slides.

RUMMERS

The “Rummer,” in name at any rate, belongs to the last thirty years of the 18th century and later. The better kind were generally decorated with fluted cutting, with engraving, or with both. The square moulded and cut base, a common feature with these glasses, was first advertised in 1775 [No. 17 (k) and (l)]. The earliest specimens, therefore, had feet of the ordinary type.

The rummer is first mentioned specially in an Irish list of 1770⁵; then in a London list of 1772 [No. 25]. Afterwards the name appears not infrequently. A square-based rummer of good quality is preserved in the Victoria and Albert Museum; normal in other respects, it has one peculiar feature, the engraved monogram is signed at the foot, “Collins

¹ *The Accomplisht Cook*, p. 204.

² Salmon, *Family Dictionary*, p. 6.

³ *The Compleat Family Piece*, p. 232.

⁴ Westropp, p. 20.

⁵ Westropp, p. 29.

HISTORY OF OLD ENGLISH GLASS

Engravr." [Plate LVII]. English glasses signed by the engraver are rare indeed.

Another rummer in the Hamilton Clements collection is interesting for its profuse inscriptions and engraving. There is a spirited rendering of a royal mail coach, with passengers complete, apparently No. 175 of the London, York, Newcastle route. Also the following inscription :—

“ Health to the sick, honour to the brave,
Success to the lover, and freedom to the slave.”

On the reverse side is a panel in the form of a star, in the centre of which are two hearts pierced by arrows ; and the inscription “ Mary Jeffries ” and “ How sweet’s the love that meets return.” It is just such a glass as a Tony Weller of earlier days might have presented to an attractive “ widow,” to speed his wooing [Plate LVII].

The “ Dobbin,” which is mentioned in 1774 [No. 58] in a Bristol list, may have been a diminutive rummer. It was at any rate a small glass holding a gill. A small rummer of this capacity is dated 1817.

SALT CELLARS

The expression “ salt cellar ” was seldom used in the trade notices of the 18th century, “ salts ” being with one exception¹ the invariable expression. Owing to the rarity of early examples, it is hard to suggest even vaguely the development of the glass salt cellar. In the newspapers it is most commonly noted in lists of cut glass ; but there is enough to show that plain glass salt cellars were made throughout the 18th century. Even the earliest record of glass “ salts,” viz. in 1729, is of “ fine salts ground and polished.”² This occurred in an Irish advertisement, and it shows that the glass grinder was accustomed to treat salt cellars as he treated the cruets, giving them a little primitive cutting, even before the art of cutting table glass artistically had really spread from London. A London advertisement of cut glass in 1742 includes “ new fashioned salts ” [No. 9 (c)] ; an expression which is perhaps translated for us by the next notice in an Irish newspaper of 1747.³ Here “ diamond-cut salts ” are included in a list of glass imported from England. In 1752 salt cellars were being made in Ireland “ with and without feet ” ; and the context suggests that they were cut glass.⁴ The mention of “ curious cut salts,”

¹ Westropp (1920), p. 143.

² *Ibid.*, p. 19.

³ *Ibid.* (1920), p. 143.

⁴ *Ibid.*, p. 21.

"ALL OTHER SORTS OF GLASS WARES"

coming from London to Dublin in 1773 [No. 26], marks an innovation in the style of cutting, which cannot at present be identified. The salts with square-moulded and cut feet cannot very well be earlier than 1775, when square-footed glass vessels are first advertised [No. 17 (*k*) and (*l*)]. The evolution of the salt cellar, as regards cutting, proceeded no doubt on much the same lines as that of the bowl. And, accordingly, the convex diamond cutting may be expected rather before 1789; and deeply scalloped rims about the same period. In some examples with square feet the convex diamond cutting is on a large scale, and occupies with a single row of diamonds almost the entire surface of the bowl. "Salt linings," often of blue glass no doubt, are advertised in Ireland between 1770 and 1772.¹ Hartshorne (p. 343) mentions the salt cellars of rectangular form, supplied with trays, as occurring at the very end of the century; and several examples with convex diamond cutting, etc., are illustrated by Bradbury (p. 415). [See Plate LIV.]

SALVERS OR MIDDLESTANDS

The modern silver salver often rests on several little feet; the old glass salver was a sort of flat, rimmed, glass plate, and it rested on a much more substantial and lofty pedestal, consisting of a stem and foot like those of a large goblet. The fragments of glass vessels excavated in London include fragments of glass salvers dating from early 17th century times.² Some must have been imported from Venice, and others made here by Venetian workmen. These early specimens probably differed little in idea from the glass salvers of the 18th century; but the pedestal was, of course, typical of their day, and the under part of the plate was sometimes pressed with neat circular patterns. Glass salvers were advertised or mentioned in the newspapers frequently between 1727 and 1788; and there can be really little doubt what is meant by the expression. The alternative expression, "middlestand," which indicates at least one of their uses, is mentioned only once, namely in 1742, in a list that does not include "salvers" [No. 9 (*c*)]. The use of the salver in conjunction with jelly glasses is often suggested by the grouping of these articles in the glass lists. And in 1772 there is a sale of "jelly glasses and stands" [No. 22]. The "new fashioned salvers," which were "a new article" in 1772 [No. 24 (*a*)], in a list of cut glass, may point to the introduction of a

¹ Westropp, pp. 29 and 37.

² E.g. a specimen in the London Museum, excavated in the Crutched Friars, 1914.

HISTORY OF OLD ENGLISH GLASS

much more elaborate and formidable piece of table glass. Specimens weighing several pounds have survived, with circular top made so as to revolve on a metal pivot affixed in a massive pedestal [Plate L]. But the usual glass salver of the 18th century was a portable glass with a baluster stem. The earlier kinds can be detected from the character of the metal and the shape of the stem, including the inverted acorn,¹ ribbed-twisted and other early types. After a time the pediment, or Silesian shouldered stem came into fashion, and remained the principal stem for the salver till the end of the century. Salver stems with internal twists, if they were ever made on a large scale, must now have become very rare. The degenerate descendants of the 18th century glass salver are the glass cake stand of the 19th century, and the humble glass stands still used for sandwiches in railway and other refreshment rooms.² Glass salvers were made of varying sizes, the smaller kinds being perhaps the types most rarely seen to-day. [See Plates XLIX and L.]

SYLLABUB GLASSES, ‘‘WHIPS,’’ POSSET GLASSES

The glasses used for serving syllabub changed completely during the period of their advertisement. That special glasses were used, at any rate at first, can be gathered fairly from the directions given in the recipe books of the 18th century.³ And syllabub glasses are advertised or mentioned continuously for nearly a hundred years. The earliest reference to the glasses (though not to the drink) seems to be in 1677, when Ravenscroft agreed to supply covers to “sullibub glasses” at varying rates. The glasses were apparently then made ribbed, plain, diamonded, purled or with “extraordinary work.”⁴ The syllabub glass was probably then nothing more or less than a posset glass, with two handles and a spout. Such a glass, with an early record as a “syllabub or posset glass,” is illustrated in *The Queen*, 9th July, 1910. And the use of posset glasses for serving syllabub is enjoined by Raffald in 1769.⁵ Posset glasses are advertised as late as 1758 in Liverpool in a glass list, which significantly enough does not include “syllabub glasses” [No. 133]. In 1725 “whipt Sillibub glasses” were purchased in Bristol [No. 102]; and from 1731

¹ E.g. a specimen in the Victoria and Albert Museum.

² “Confectioner’s Rounds with Covers,” advertised 25th March, 1769. *Gazetteer*.

³ *The Compleat Family Piece* (1741), p. 167.

⁴ S. Young, p. 68.

⁵ *Experienced English Housekeeper* (1769), p. 184. This probably repeats the direction in an earlier edition.

"ALL OTHER SORTS OF GLASS WARES"

to 1775 syllabub glasses are advertised frequently in the English newspapers. They are not mentioned in the Irish papers after 1766, nor in the English papers after 1785 [No. 17 (o)]; although several full lists of glass articles appear after those dates in both countries. The alternative name, "whips" (short for whipt-syllabub glasses) is found only once, viz., in an Irish advertisement of Chepstow glass [No. 137]. Syllabub glasses were decorated with cutting at any rate between 1764 and 1785 [Nos. 70, 17 and 23 (d)]. This alone shows that the posset glass was no longer the ordinary syllabub glass.

It is under the circumstances rather difficult to decide correctly what kind of glasses were used for syllabub, after the posset glasses were discarded. Mr. Hartshorne illustrates some small beaked tumblers, which had a good record as "syllabubs" or "whips."¹ They are, of course, much the same shape as the bell-shaped jelly glasses, lacking only the foot. In the advertisements the syllabub and jelly glass are grouped in such a way as to leave no reasonable doubt that they were not only articles of the same class, but also associated generally with a glass salver or tray. And three of the last advertisements mentioning syllabub glasses connect them so intimately with jelly glasses, that latterly there may have been no practical distinction (except possibly one of size) between the two.

1772. Cut and plain . . . Syllabub and Jelly Glasses [No. 23 (a)].

1772. Cut glass . . . Jelly and Syllabub Glasses [No. 23 (c)].

1775. Jelly and Syllabub Glasses [No. 23 (d)].

This idea, that latterly the jelly glass of bell shape and the syllabub glass were practically identical, is somewhat confirmed by a pair of these bell-shaped glasses which are engraved with a large S, as though to distinguish them from jelly glasses of similar shape. Perhaps the handled glasses were used for syllabub and the like [Plate IX, No. 2].

TOYS AND CURIOSITIES IN GLASS

These cannot be classified as table glass, unless they were used at times for table decoration or made in miniature for the doll's house. It has been the fashion to ascribe all glass toys to Bristol, but, in fact, the making of glass toys was at first fairly general, and associated towards the end of the 18th century specially with Birmingham. "Curious glasses for

¹ P. 307.

HISTORY OF OLD ENGLISH GLASS

ornament " were made at the Falcon Glasshouse in London by Jackson & Co. from 1693 to 1763¹ at any rate [No. 87]. One of C. Haedy's glass lists of 1772 includes " Toys for Young Ladies " [No. 17 (i)]. Other London glass toy makers appear in 1696 and 1702 [Nos. 90 and 93]. In 1785 Imison and King of Manchester, made, amongst other things, " all sorts of Glass Toys in miniature " (no doubt including miniature table glass).² In 1760 John Bench of Warwick made glass toys.³

The only Bristol notices about glass toys are " Swords, crowns and sceptres made of glass," in 1738 (rather large toys) [No. 108], and " glass trumpets " in 1774⁴; and possibly " musical glasses " mentioned in 1762.⁵ At Newcastle the sounding of " glass trumpets " was a popular demonstration on the election of the Mayor.⁶

The first mention of a glass toy maker in Birmingham occurs in 1765, when John Peploe advertised for his runaway apprentice.⁷ In 1799 Mr. Johnson's glass toy manufactory was destroyed by fire.⁸ In 1801 Owen Johnson and Shakespear & Johnson included glass toys amongst their output.⁹ In the *Birmingham Directory* of 1816 there are no less than ten glass toy manufacturers.

WATER GLASSES AND TUMBLERS

" Water Glasses " are in the English advertisements at least distinct in name from " Tumblers." " Water Glass " seems to be the earlier expression. " Tumbler " is mentioned twice in connection with foreign glasses, before it came to be applied to English glass at all; with German glass in 1709 [No. 3] and with Spanish glass in 1744 [No. 117]. The water glass and the tumbler appear in contrast, i.e. as different articles in the same list, in advertisements between 1748 and 1767. The most noticeable contrast is in 1748: " Pint, Half and Quarter Pint Tumblers and a great variety of Water Glasses " [No. 122]. Again, Haedy's lists of 1766 and 1767 mention both water glasses and tumblers, C. Haedy's lists between 1768 and 1785 only tumblers [No. 17]. After 1770 the water glass is seldom mentioned in English advertisements. The distinction can,

¹ *Foreigner's Guide to London*, Editions 1729 to 1763.

² *Manchester Mercury*, 25th Oct., 1785.

³ *Ipswich Journal*, 6th Dec., 1760.

⁴ *Bristol Journal*, 12th Nov., 1774.

⁵ *Gloucester Journal*, 16th Feb. and 31st May, 1762.

⁶ See Richardson, *Hist. Reprints, Newcastle*, Vol. III.

⁷ *Birmingham Gazette*, 25th Nov., 1765.

⁸ *Bristol Gazette*, 5th Sept., 1799.

⁹ *Birmingham Directory*.

"ALL OTHER SORTS OF GLASS WARES"

therefore, hardly be one merely of name. And it is thought that the water glass was a cylindrical vessel with straight sides. The tumbler was a glass of German origin, with sides slanting inwards from the top in the modern fashion—a type of glass that was first introduced in bulk into Western Europe about 1713.¹

The remains of cylindrical water glasses with expanded feet have been excavated in considerable numbers from the rubbish heaps of Old London; they are not flint glass, and may date any time prior to 1680. The first notice of water glasses in the flint glass period is in Lady Grisell Baillie's *Account Book*.² In December, 1695, the good lady paid £3 for "6 water glasses"; they were probably large and ornate glasses at this price, even allowing for the heavy glass tax. Water glasses are next specially mentioned in a household bill of 1731³; and then in a London sale list of 1744 [No. 12]. A large cylindrical glass in Sir J. S. Risley's collection carries the date 1747. Water glasses are mentioned as cut in 1764 [No. 70] and 1766 [No. 17 (a)]. The use of water glasses with saucers or plates can be traced in the newspapers between 1746 and 1770. Water glasses of the earlier type, i.e. with feet, are mentioned in 1752,⁴ and were probably made with feet still later.⁵

The tumbler appears fairly regularly in the English lists from 1766 onwards, and latterly to the exclusion of the water glass. Tumblers, fluted towards the base, in the modern fashion, were clearly being made as early as 1791.⁶ [See Plate LVII.]

WINE AND WATER GLASSES

The final note on these miscellaneous glasses raises a problem which is not easy to solve. A type of glass was advertised from time to time under the name "Wine and Water Glass"; but it is difficult to know what the name meant, unless it merely signified an extra large wineglass or goblet. The problem is raised by three advertisements, of which the last is the most significant:—

1748. "To be sold very cheap being the Stock of the shop in Bury-street two Doors from King-street St. James's, consisting of . . . Flint Glasses and a large Quantity of Tumblers, Wine, Gill and Half-pint Wine and Water Glasses, at Two Shillings a Dozen" [No. 122].

¹ Hartshorne, p. 331.

² Scottish Historical Society.

³ Hartshorne, p. 470.

⁴ Westropp, p. 20.

⁵ An engraved specimen is similar, except for lack of a handle, to a mug dated 1781.

⁶ Hartshorne, p. 470.

HISTORY OF OLD ENGLISH GLASS

1764. "Wine, Ale, Wine and Water, Jelly, Syllabub and other glasses ; Water Glasses and Plates &c." [No. 70].

1773. "Wine, Wine-and-Water Glasses, and Beer Glasses with Cut Shanks."¹

It seems quite clear from the last notice that the wine and water glass was distinct both from the wine glass and from the water glass ; and it appears also that in 1773 it had a stem or shank like the wine and beer glasses. Was it merely the old expression for what we should describe as a goblet ? If so, it explains the existence of a number of large stemmed glasses, too large for wine and too fine for beer or cyder. They occur with almost every variety of stem, but they are by no means common to-day. But it may be noted that the expression "Goblet" is used for the first time in 1775 ; and in 1777, in the same list, with "wine and water glasses" [No. 17 (*l*) and (*m*)].

¹ Yoxall, *Collecting Old Glass*, p. 8.

APPENDIX

PART I

REFERENCES TO THE CUT GLASS TRADE

LONDON

1. 15th May, 1678. *S.P. Dom.* Entry Book 51, p. 21.

Patent for 14 years to John Roberts for his invention of grinding, polishing and diamonding glass plates for looking glasses, &c., by the motion of water and wheels.

2. 14th November, 1698. *London Gazette*.

The Engine for grinding, polishing and cutting Looking Glass Plates (for which a Patent is granted) by which Glass is truly ground and polished with the best black Polish, and also the Borders cut most curiously Hollow, and with a better lustre than any heretofore done. The warehouse is in Beaufort-street.¹

3. (a) 1st October, 1709 (*ibid.*).

There is lately brought over a great parcel of very fine German Cut and Carved Glasses, viz. : Jellies, Wine and Water Tumblers, Beer and Wine Glasses with Covers, and divers other sorts. The like hath not been exposed to public sale before.

- (b) 18th October, 1709. *Daily Courant*.

Whereas the sale of German Cut Glasses at Stationer's Hall on the 13th Instant was interrupted by the great disturbance there made by some Glass Sellers of London whereby the auction could not be carried on. The same goods shall be sold in as small parcels as any one desires at very cheap rates.

4. 3rd June, 1712. *Spectator*.

"Two round Glass Sconces scollopt," mentioned.

5. 27th October, 1727. *Daily Post*.

The stock in trade of William Watkinson, Chinaman, will be sold, consisting of all sorts of drinking Glasses, Sweet-meat Glasses, Jelly Glasses, Salvers, Decanters, and all other sorts of Glass-Wares . . .

N.B. His fine old China, together with his stock of curious Cut Glass and Fire Lustres . . . will be sold by auction.

¹ See *Tatler*, 25th April, 1710.

APPENDIX

6. 4th March, 1728 (*ibid.*).

To be sold . . . a great variety of Chrystal Cut-Lustres.

7. 5th August, 1732. *Craftsman*.

St. Martin's Lane, will be sold very cheap a parcel of fine chrystal cut-glass, lustres, sweet-meat glass, and all other sorts of glasses, the owner leaving off trade.

8. (a) 11th January, 1735. *London Evening Post*.

To be sold at the Glass Sellers Arms,¹ Fleet Street, a great variety of Flint-Glass, Diamond-Cut and Plain, the finest ever made.

(b) 30th August, 1735. *Daily Journal*.

The Glass Sellers Arms. Where are to be had the best Double Flint Glass, Diamond-Cut and Plain, with several curiosities engraved on Glass. The lowest price is marked on each piece.

9. *Jerom Johnson's Lists*.

(a) 20th July, 1739. *Daily Post*.

Scalloped Dessert Glasses, &c., are only sold cheap by the Maker, Jerom Johnson, at the Glass Shop in Duke Street, and Lustres if Gentlemen please to bespeak them are done to the utmost perfection.

Likewise to be sold cheap the most magnificent lustre that ever was made in England.

(b) 15th November, 1739. *London Evening Post*.

All manner of Cut Glass, Scolloped Desart Glasses, Lustres . . . By the maker Jerrome Johnson.

(c) 21st December, 1742. *Daily Advertiser*.

FOR CUT CLASS

At the entire Glass Shop, the corner of St. Martin's Lane, the right and most curious Lustres, new fashioned Salts, Diamond-cut and scalloped Candlesticks, Decanters, Plates, Dishes, Bowls, Basons, Cups, Saucers, Middle-Stands, Dessert Glasses, all cut scalloped and flowered Glasses, shall always be sold cheapest by the maker, Jerom Johnson.

¹ Benjamin Payne. He advertises thus 5 times during the year; also on 12th June, 1735, "With the Arms of all the Royal Family finely engraved on glasses." *London Evening Post*.

APPENDIX

(d) 17th January, 1752 (*ibid.*).

Cut Glass, namely engraved or flowered, Diamond-cut and Scalloped Lustres, Chrystal Desart-Glasses, Bowls, Plates, Dishes, Mugs, Pitchers, Turkish and Indian Fashion, Hubble-Bubbles,¹ Springel Glasses² for Exportation, Chrystal-cut Bottles, Cruets, Decanters, Salts, &c., sold wholesale or retail at the lowest Rates, by the Maker and Glass Engraver, Jerom Johnson, at the Entire Glass-Shop over against the New Exchange in the Strand.

10. 29th November, 1739. *Daily Post*.

China Shop, Queen Street, Bloomsbury ; The goods to be sold off cheap, viz., all sorts of China ware, cut glass, double flint glass.

11. 6th March to 20th November, 1740. *London Evening Post*.

Charles Green, Holbourn, sells . . . great variety of the newest pattern of Drinking Glasses, fine Diamond-cut Glasses for Desserts, &c.

12. 16th May, 1744. *Daily Advertiser*.

To be sold at 7d. per pound at White's, New Bond Street, a large parcel of Wine, Beer and Water Glasses, some Jelly and Sillabub Glasses, Quart and Pint Decanters.

Where likewise is sold at the lowest prices . . . plain Flint, flowered and Diamond-cut glasses.

13. (a) 27th July, 1752. *Birmingham Gazette*.

Just arrived in this town . . . all sorts of engraved and cut Drinking Glasses, Dessert-Glasses, Jelly-Glasses and Salts ; stands of Glass mounted with silver ; cut smelling bottles of all colours. To be sold under prime cost by Mrs. Annie Miles from the Hay Market, London.

(b) 15th September, 1752. *Derby Mercury*.

Just arrived in Derby, &c. (as above).

(c) 4th December, 1752, and 22nd January, 1753. *Birmingham Gazette*.

Further sales in Birmingham (as above), adding " The largest collection that ever appeared in this part of the country, they being part of the stock of a merchant leaving off trade."

¹ " Hubble-Bubbles," probably bases for Hookah Pipes ; see Westropp (1920), p. 198.

² " Springel Glass," presumably one for sprinkling or casting.

APPENDIX

14. 26th January, 1759. *Bill Head* [Guildhall].

“ John Thompson, Glass Seller and Chinaman, at the Sun in Newgate St. sells great variety of Cut and Flowered Glass.”

15. 24th October, 1761. *Public Ledger*.

Vinson Coe, Clerkenwell, glass cutter, insolvent debtor.

16. 28th April, 1763. *Bath Chronicle*.

Sarah Wakelin from Bristol¹ at her shop in Bath has a fresh assortment of goods from London. All sorts of Cut and Plain London Glass of the best and newest fashion ; the best wineglasses at 5s. 3d. per doz.

17. *Christopher Haedy and Family*.

(a) 20th November, 1766. *Bath Chronicle*.

To be sold by hand (in Bath).

The stock in trade of a German who was the first that brought the art of Cutting and Engraving of Glass from Germany, Consisting of great variety of Cut, Engraved and Gilt glasses ; fine Pyramids and Girandoles, and all sorts of fine cut and engraved Decanters ; blue stands for Pickles ; cut and flowered Wine, Water, Ale, Jelly, Sillabub and Wash-hand Glasses ; Tumblers, Cruets, Milk Ewers, Tea and other Candlesticks ; cut Salts ; fine curious Glass Tea Chests ; Ladies' Dressing-Boxes and sweet water Bottles for the Ladies' Toilets, and Basons of all sorts in the greatest variety ever seen. Likewise a fine collection of pictures engraved on Glass ; also an assortment of china ; and variety of ornaments for chimneys in glass and china.

N.B. The above named German having met with unforeseen losses and misfortunes in trade is obliged to sell his stock for the benefit of his creditors.

(b) 11th May, 1767. *Birmingham Gazette*.

Birmingham.

To be sold, &c. [as in (a) above, with the following slight variation] :—

“ Likewise a beautiful Chandelier. Also a curious Variety of Pictures engraven on Glass.”

(c) 20th October, 1768. *Bath and Bristol Chronicle*.

To be sold by hand at the Sadler's Arms in Bath, the stock in trade of a Glass-cutter from London, consisting of great variety of cut engraved and

¹ Similar advertisements 6th Oct., 1763 ; 10th April, 1767. Same goods to be had in Bristol.

APPENDIX

gilt glasses : fine pyramids, cut Decanters, cut Jelly Glasses, Smelling Bottles, Cream Ewers, Cruets and Castors, Girandoles, Ladies' Toilets, cut Candlesticks, cut Wash-hand Glasses, Glass Pictures, cut Salvers, Water Crafts, Syllabubs, Sweet-meats, Tumblers, Soy Cruets, Chandeliers, Bottles, Tapers, Salts, blue Stands, &c., with a choice collection of ornaments for chimney-pieces, which will be sold at prime cost. The sale to begin this day and continue only for 3 or 4 days.

(d) 30th November, 1769 (*ibid.*).

On Monday next the 4th December will be opened for sale . . . (in Bath) . . . by C. Haedy, Glass-Cutter from St. Clement's Inn, Foregate, near Temple Bar, London.

Same list as in (c) above with the addition of " Laperne, Lamps."

(e) 21st December, 1769 (*ibid.*).

Christopher Haedy intends to come to Bath again next April with a choice collection of Girandoles, Chandeliers, Apearns, and all sorts of cut, engraved and gilt glasses, at the Sadler's Arms.

~~the~~ The stock in trade of a glass-cutter from London is now selling off at the Swan Inn, Devizes, and will continue only a few days.

(f) 7th June, 1770 (*ibid.*).

C. Haedy. Sale of cut glass in Bath as in (d) above, but includes " cruets and castors, the frames all glass."

(g) 18th April, 1771. *Bath Chronicle*.

Further sale in Bath by C. Haedy, who includes " prisms."¹

(h) 11th January, 1772. *Bristol Journal*.

To be sold by hand in Bristol.

By C. Haedy, Glass Cutter from St. Clement's Inn, London, his stock in trade, consisting of a great variety of Cut, Engraved and Gilt Glasses.

Fine Pyramids, Cut Decanters, Cut Jelly Glasses, Smelling-Bottles, great variety of Girandoles, Cream-Ewers, Ladies' Toilets, Cut Candlesticks, Cruets and Castors the frames all Glass, Cut Wash-hand Glasses, Glass Pictures, Laperne, Cut Salvers, Water-crafts, Syllabubs and Sweet-meats, Fish and Counters, Tumblers, Soy cruets, Chandeliers, Bottles,

¹ Further sales in Bath, 21st Nov., '71, 12th Nov., '72, 22nd Ap., '73, 17th Nov., '74. *Bath Chronicle*. In Ipswich, 12th May, '70. *Ipswich Journal*.

APPENDIX

Tapers, Salts, Blue Stands, Prisms, Lamps, &c., &c. With a choice collection of Glass and China ornaments for Chimney Pieces.¹

(i) 19th September, 1772. *Manchester Journal*.

Now selling by hand at the Exchange, Manchester, by C. Haedy, &c.
See (h) above, substituting "Toys for young Ladies and Dressing Glasses" for "Glass ornaments," &c.

(j) 31st July, 1773. *Norwich Mercury*.

To be sold by hand by a Glass Cutter from London,² in Cockey Lane, Norwich.

The stock in trade, &c. [see (h) above, omitting "Wash-hand Glasses" and "Fish and Counters"].

(k) 16th November, 1775. *Bath Chronicle*.

Glass Manufactory. Christopher Haedy, glass-cutter from London, has removed his sale to Church Street, Bath, where he has opened a curious collection of Girandoles, on the most elegant plan, ornamented with festoons of entire paste, likewise pyramids, cut salvers, glass vases with square feet, and every curious article in the above branch. Sale will continue a few weeks longer.

(l) 21st December, 1775 (*ibid.*).

C. Haedy opens in Bath "a grand collection of girandoles" . . . "As Mr. Haedy constantly attends the season at Bath, he will engage to clean . . . and repair them." . . .

"Likewise every kind of cut and engraved and plain glasses of the newest pattern, and curious glass vases with square feet; fine cut goblets; curious barrel-shaped decanters cut on an entire new pattern; new invented candlesticks, wineglasses, &c."

[Repeated 12.12.76; 9.1.77 *ibid.*].

(m) 18th December, 1777 (*ibid.*).

C. Haedy, in Bath. "Square feet girandoles, vase candlesticks, all sorts of drinking glasses, decanters, washers, glass crafts and goblets, wine and water glasses, sugar basons."

¹ Sales continued till 20th February. *Bristol Journal*, 15th Feb., 1772.

² Further advertisements in Norwich by "C. Haedy & Co.," 24th Aug., '76, and by "D. Haedy," 13th June, '78, include "Compotiers," "glass pictures."

APPENDIX

(n) 31st December, 1778 (*ibid.*).

C. and D. Haedy in Bath. "Elegant girandoles and cut engraved and gilt glass. Notwithstanding the late great advance on glass, they continue to sell at the old price."

(o) 20th December, 1781 (*ibid.*).

To be sold in Bath, by C. Haedy.

[Same list as in (h) above, omitting "Glass Pictures" and "Fish and Counters."]

20th January, 1785 (*ibid.*).

C. Haedy, Bath, as above, including also "[cut candlesticks] new-fashioned ditto, glass lanthorns" . . . "wine and water glasses."

(p) 20th October, 1785 (*ibid.*).

C. Haedy has appointed John Atkinson, Bath, to sell his goods for him on commission, which consist of girandoles, chandeliers, and all sorts of cut and plain glass, at the same prices as in London.

18. 25th March, 1769. *The Gazetteer*.

To be sold, the stock in trade of John Buxton, Chinaman, at 93 Watling Street. A great variety of . . . (china) . . . cut and plain glass. . . .

11th November, 1769. *London Evening Post*.

[Adds to above.] N.B. Enamelled wine glasses at 4s. per doz. and ¹plain ditto at 2s., a quantity of square decanters for public houses to be sold cheap.

19. 28th March, 1770. *London Gazette*.

To the Glass Cutters. Wanted a journey man, that can work neatly at the underhand escolloping tool. Apply to Mr. Cadman, Glass-cutter, in Holiday Yard, Ludgate Street.

20. 6th September, 1770. *Bath and Bristol Chronicle*.

²Auction sale, Bath . . . several lots of curious cut glass Decanters, Tumbrels (*sic*), Wine Glasses . . .

21. 29th November, 1770. *Bath Chronicle*.

Auction sale, Bath . . .

A curious collection of cut and engraved London flint glass, consisting

¹ At a glass sale in 1778, "several gross of common wine glasses" were sold at 2s. per dozen. *Morning Post*, 24th July, 1778.

² Probably, but not certainly, London cut glass.

APPENDIX

of Chandeliers, Girandoles, Salvers, Side Lustres, Candlesticks, Decanters, Sallad and Desert Dishes ; a great variety of London cut and engraved Wine Glasses, Salts, &c., and every kind of ornamental and useful glasses, all of the neatest fashion and newest taste.

22. *Further Sales at Bath (ibid.).*

3rd October, 1771. "A pair of mahogany stands with cut glass lustres."

21st November, 1771. "Fine cut glass castors with silver tops at 18s. per set."

2nd January, 1772. "Glass and brass chandeliers . . . jelly glasses and stands . . . two very large glass lamps richly mounted in brass."

6th January, 1785. "Just arrived from London, to be sold by auction . . . cut wine glasses, decanters, goblets, &c., &c."

23. *Glass lists of Philip Elliott, agent in Bristol for London glass cutters.*

(a) 13th February, 1772. *Bristol Gazette*.

Cut and Plain Syllabub and Jelly Glasses, Salvers, Decanters, Crafts, Orange glasses, French and other cut and plain Wines ; Salts, Gerandoles, Cruet Frames with silver tops.

(b) 7th March, 1772. *Bristol Journal*.

A variety of plain and cut glass cruets with silver tops.

(c) 20th June, 1772 (*ibid.*).

Just received a quantity of . . . Cut glass Gerandoles, Mugs, Butter Basons, Jelly and Syllabub Glasses, all kinds of Wine and Liquor (¿ Liqueur) ditto, Decanters, Salvers, Orange Stands, Toilet Bottles, Crafts, Tumblers, Wash hand glass, Cruet ditto in frames with silver tops, Mustard Pots, Salts and all kinds of plain glass.

(d) 31st August, 1775. *Bristol Gazette*.

Philip Elliott has just returned from London and has added to his collection . . . glass lustres, gerendoles with paste drops, decanters (some of a new and elegant make), cut salvers, jelly and syllabub glasses, butter tubs and sugar basons.

(e) 23rd November, 1776. *Bristol Journal*.

New pattern glass girandoles for one or two candles each. All kinds of cut and plain glass.

APPENDIX

(f) 10th July, 1779 (*ibid.*).

From the East India Co.'s Warehouse in London. To be sold by P. & W. Elliott, Bristol . . . All kinds of cut and plain glass.

(g) 14th October, 1780 (*ibid.*).

P. Elliott has removed to Clare Street, Bristol. Cheapest goods there or at William and Phillip Elliott's, No. 27 South side of St. Paul's Churchyard, London.

(h) 19th May, 1781 (*ibid.*).

At the London Warehouse, Clare Street, an assortment of glass of the newest fashion.

(i) 23rd June, 1781 (*ibid.*).

Just arrived from London . . . a curious assortment of cut glass.

(j) 1st September, 1781 (*ibid.*).

Now selling at the London Warehouse, Clare St. An assortment of plain and cut glass decanters, wine glasses, rummers, tumblers, &c.

(k) 27th October, 1781 (*ibid.*).

Just arrived from London, at the London Warehouse, an assortment of cut and plain glass.

[See No. 60 below.]

24. *H. & D. Ayckbowm's lists.*

(a) 12th November, 1772. *Bath Chronicle.*

Just opened for a fortnight only at a shop in Bath, a fine assortment of the best cut and engraved London Flint Glass : consisting of a number of new articles, viz. new fashioned salvers, pyramids, girandoles, &c., &c.

Constant attendance will be given by the makers H. & D. Aykbourn (*sic*) from their original warehouse near Prince's Square, London.

(b) 26th November, 1772 (*ibid.*).

Cut glass warehouse, Bath.

H. & D. Ayckbowm return their thanks to the public for the extraordinary encouragement they have met with ; on Saturday will be opened a choice collection of very curious cut glass, which has never been exposed to sale in this city, and will be sold very cheap, only 4 days in next week.

(c) 4th November, 1773 (*ibid.*).

H. & D. Ayckbowm, cut glass manufacturers from No. 27 New Road, St. George's, Middlesex, have now opened at Bath, an excellent choice

APPENDIX

of cut engraved and gilt London Flint Glass, consisting of a greater number of articles than ever was opened in this city, particularly in the Girandole way.

Their stay will not exceed three weeks.

9th December, 1773, and 23rd December, 1773 (*ibid.*).

Sale prolonged till 30th December.

(d) 3rd November, 1774. *Limerick Chronicle*.¹

Ayckbowm & Co., Glass Manufacturers from London, are selling cut glass in Limerick for 10 days.

25. 5th December, 1772. *Bristol Journal*.

Auction Sale at Bristol :—

A large collection of cut and engraved London flint glass, among which are the following :—

Girandoles, Salvers, Side Lustres, Candlesticks, Decanters, Caraffs, Dishes, Pyramids, Wines, Rummers, Ales, &c.

26. *Irish Notices*.²

(a) 9th December, 1773. *Faulkner's Dublin Journal*.

Michael Dowker, Capel Street, Dublin, has imported from London, Gilt, Cut, Flowered and Plain Decanters, Drinking Glasses, Water Glasses and Curious Cut Salts.

(b) 15th November, 1774 (*ibid.*).

Templeton, china and glass warehouse, 56 Henry Street, advertises "London and Newcastle Glass, cut flowered and plain, which by absence of colour excels all other of England and Ireland."

(c) 20th January, 1776 (*ibid.*).

"Cut glass girandoles by Handcock, London," advertised.

27. 30th April, 1779. *Liverpool Advertiser*.

Just arrived from London, wine glasses and decanters very neatly cut and engraved. Liverpool.

28. *R. Barker's lists*.

(a) 1st April, 1780. *Newcastle Chronicle*.

Cheap glass. Robert Barker at his Warehouse, Middle Street, Newcastle, has just laid in an elegant assortment of cut and plain flint glass

¹ Kindly supplied by Mr. M. S. D. Westropp.

² *Ibid.*

APPENDIX

in the newest fashion and best London polish ; as reasonable as at any warehouse in London or Great Britain. The lowest price of each article is marked.

(b) 31st March, 1781 (*ibid.*).

London Flint Glass at Barker's Glass Warehouse, Newcastle, are this day arrived from London, A variety of Girandoles, candlesticks, fruit and sugar bowls, decanters and carraffs, Syllabub, Jelly, Wine and Punch glasses, Salvers and Plates, &c., in the Present taste,¹ and highly finished, which are to be sold on very low terms.

29. 10th March, 1781 (*ibid.*).

Miss Hodgson from London has laid in at her warehouse in Sunderland a large and elegant assortment of plain and cut drinking glasses, decanters, &c., which she intends selling at the very lowest London prices.

30. *Sellway & Co.*

(a) Leeds, 25th February, 1783. *Leeds Mercury*.

Just arrived from London, to be sold by auction by Mr. Sellway from London . . . (inter alia) . . . a curious assortment of cut glass.

(b) Newcastle-on-Tyne, 17th May, 1783. *Newcastle Courant*.

Just arrived from London . . . (china) . . . which will be sold by auction by Mr. Sellway & Co. from London . . . Glass Jars . . . A curious assortment of cut glass.

31. *Bristol Journal*.

" Just arrived from London " to be sold in Bristol :—

12th July, 1783. A curious assortment of cut glass.

11th December, 1784. Cut wineglasses, decanters, goblets.

26th November, 1785. Wineglasses and decanters very neatly cut and engraved.

32. 1st November, 1785. *Manchester Mercury*.

S. Benedict, glass manufacturer, arrived from London at Manchester with a large quantity of all kinds of cut glass in the present fashion. Girandoles, Candlesticks, Dishes with other sorts of Ornaments for mantle pieces.

¹ And therefore cut and engraved.

APPENDIX

33. 12th June, 1787. *Leeds Mercury*.

A. Knowles, Briggate, Leeds, has arrived from London, where he has purchased . . . a great variety of Glass Ware consisting of Elegant Girandoles, Cut Dishes, Salts, Decanters, Wines, Goblets, Bowls with Covers, Cream Jugs, Vases, Girandole Candlesticks, Cut Salvers, with every article in the Plain-Glass way. Orders executed for Chandeliers and all sorts of Glass to Pattern.

34. 1st January, 1788. *General Advertiser*.

Sale by auction, in Coventry Street, Piccadilly, The Stock in Trade of Mr. John Price, Glassman to Her Majesty, removing to Sherrard Street, consisting of an elegant Ten-light Chandelier, Girandoles, Vase Candlesticks, Jelly-Glasses and Salvers, Butter Basons, Decanters, Carrafts, Rummers, Tumblers ; Ale, Beer and Wine Glasses ; Salts, New-invented Lamps, and a large quantity of unfinished articles for cutting, Fish and Counters, &c.

35. 18th January, 1788. *World*.

Jackson & Sons at their Cut Glass, Case Wickered and Cut Smelling Bottle Manufactory, bottom of Clerkenwell Green . . . advertise.

36. 29th January, 1788. *Manchester Mercury*.

Just arrived from London Wine Glasses and Decanters very neatly cut and engraved.

37. 21st June, 1788. *Bristol Journal*.

Wall and Daniel at the London Warehouse No. 21 Wine Street (Bristol) . . . Plain and Cut glass as cheap as at any warehouse in the Kingdom.

38. 8th July, 1788. *World*.

Sale by auction, 23 Cornhill, London . . . Elegant double and single light Cut Glass Lustres and Candlesticks, Decanters, Wine Glasses and Goblets . . . Pearl Fish and Counters. . . .

39. 10th September, 1788. *Times*.

London Sale. Included "a Dessert Set of Cut Glass with lustres and Epergnes."

40. 24th November, 1792 (*ibid.*).

Auction Sale,—John Wallis, Glass Seller, Bankrupt . . . a large quantity of Glass in cut and plain Decanters, Wine Glasses, Rummers, &c.

APPENDIX

The Norwich Glass Sellers [All Norwich Mercury].

Probably London glass (see Nos. 48 and 50).

41. (a) 5th July, 1729.

Abraham Pigne, Ivory Turner from London, now living in Norwich :
Fine Canes with stone and glass carved . . . new fashioned double
flint glasses and decanters, all sorts of cutter's wares.

(b) 22nd July, 1732.

William Pigney, Ivory Turner from London, &c., as above. Adding on
14th July, 1733, "Salt bottles double or single with cases, and great
choice of the best chrystal glasses."

42. 29th July, 1749.

Richard Matthews,¹ who for several years have kept the glass warehouse
near the Duke's Palace, Norwich, is now removed opposite the Rampant
Horse in St. Stephens, where he continues to sell all sorts of ground,
Flowered and wormed Glasses at the lowest Price, according to their
work—also the best plain Flint Wine Glasses and Decanters—all sorts of
cheap Glasses by the Dozen, according to their Goodness—where may be
had all sorts of Flint Ground Vials and Species Glasses, white and green.

I shall be at Sturbitch fair and at Lynn, in the time of the Mart as usual.

43. 22nd February, 1752.

To be sold at prime cost—at Simon Bowman's in Norwich, a large quan-
tity of Glass ware.

44. 10th November, 1753.

Jonas Phillips and Company have opened a Glass Warehouse, Bridewell
Alley, near St. Andrew's, Norwich, and laid in an entire fresh stock of
Glasses made of the best metal and from the newest Patterns now in
England.

45. 26th January, 1754.

Jonas Phillips on Feby. 4th will open a Warehouse in Chequer Street,
Lynn, with an entire fresh stock of Glasses, containing upwards of 120
different sorts, made of the finest metal that is prepared and from the
newest patterns now in England. He also gives the full price for broken
flint glasses.

¹ A similar advertisement, 26th Aug., 1749. *Ipswich Journal*.

APPENDIX

46. 9th May, 1754.

To be sold in Norwich, "a set of cut and flowered Glass for a desert," &c.

47. 15th February, 1755.

Jonas Phillips, at Lynn, "200 different articles of the newest Patterns now extant (*sic*) . . . a great variety of German Glass, shells for sweetmeats, &c., and a greater assortment of cut and flowered Glasses than ever shown in any warehouse in Norfolk."

48. 26th December, 1755.

Jonas Phillips at his Glass Warehouse, near St. Andrew's Church, has lately come home with a large and compleat assortment of the following articles, viz.:—Glass Salvers of all kinds, Sillabub, Jelly and Sweetmeat Glasses, cut and plain—also Glass Shells of all sizes for sweetmeats—New fashioned Decanters with inscriptions engraven on them viz. Port, Claret, Mountain, &c., &c., decorated with vine leaves, Grapes, &c. Also a great variety of the newest fashioned wine glasses of various prices, flowered and plain. Glass Candlesticks, Salts, Cruets and Mustard Pots, cut and plain. Equipages with Cut Glasses and Silver Tops, ditto with ribbed or plain glasses and ivory or wood Tops.

49. 5th August, 1758.

Phillips' Glass Warehouse in St. Andrew's, Norwich. Glass Salvers and Pyramids of all sizes. Syllabub, Jelly and Sweetmeat Glasses, cut and plain. Fruit Dishes and Glass Basons with covers or without. Decanters with Inscriptions engraved on them, as Port, Claret, Mountain, White Wine, &c.; the newest fashioned Wine Glasses, cut, flowered, enamelled, wormed or plain,¹ from 2s. to 24s. per dozen. Glass Candlesticks, Cruets, Salts, Mustard Pots and Water Crafts, very neat cut and plain. Quart and Pint Decanters, cut ground and plain. Quart, Pint and Half Pint glass Mugs. Pint, Half and Quarter Pint Tumblers, and a great variety of Water Glasses. Equipages with best cut glass and silver tops and other sorts from 4s. to £4 a set.

50. Phillips, Lynn. 15th February, 1766.

"Glass of all sorts, cut flowered and plain. Fine cut glass Candlesticks, superfine cut glass Salts."

¹ Phillips advertises "300 different sorts, such as cut, flowered, enamelled, moulded, wormed, plain," from 12th Feb., '57 to 15th July, '58. *Ipswich Journal*.

APPENDIX

14th February, 1767.

"Compleat sets of enamelled Jars, neatly painted, the Colours more beautiful than China."

22nd August, 1767.

"An entire fresh stock of glasses, containing several hundred different articles made to the newest patterns now in London. The best price given for flint glass."

51. 13th February, 1768.

Phillips, Lynn. A large and entire fresh stock of flowered, cut, enamelled and plain glasses made to the most fashionable Patterns now in England, the newest fashioned Decanters, Equipages with fine cut glass and silver caps, fine cut glass candlesticks, and very fine cut salts, cruets, &c. Also the grandest and one of the best Pyramids ever made in England. Best price given for broken flint glass.

23rd July, 1768.

At Phillips' Glass warehouse in Norwich are sold all sorts of cut, flowered and plain glass.

52. 9th February, 1771, and 13th July, 1776.

The late Mr. Phillips' Warehouse in Lynn will be opened with an entire new stock of plain, enamelled and cut glasses. John Cook.

53. 9th November, 1771.

William Matthews, Market Place, Norwich. All sorts of cut, engraved and plain glass, as Chandeliers, Girandoles, Pyramids, Sweetmeat, Jelly Glasses, Salvors, Castors, Decanters, Wine Glasses and all other sorts of drinking glasses of the newest fashion.

54. *Bristol notices ; probably London Glass. Bristol Journal.*

(a) 28th June, 1755.

To be sold . . . some curious paintings on glass, several pair of cut-glass candlesticks in shagreen cases, cruets with silver tops.

(b) 28th January, 1758.

Stolen . . . (*inter alia*) . . . Tumbler with Birds engraved on the outside.

(c) 25th March, 1758.

Henry Johns has lately opened shop. . . . An assortment of . . . fine cut-glass candlesticks, salts, &c.

APPENDIX

(d) 15th October, 1763.

Lost or stolen . . . two cut glass cruets with silver tips on the necks, without stoppers ; 3 cut glass mustard castors and 3 ditto Pepper with slight silver tops.

(e) 20th September, 1766.

Sale of . . . silver topped crewets in Lignum Vitae frames for £1 1s. od. John Ashley.

BRISTOL

55. 3rd September, 1772. *Bristol Gazette*.

20th February, 1773. *Bristol Journal*.

John Encell, glassmaker, &c., at his glass china, &c., warehouse on the Back, Bristol, sells all sorts of cut, flowered and plain glass of the newest and best patterns.

56. 26th June, 1773. *Bristol Journal*.

Sale . . . a cut glass chandelier with various branches.

57. 17th July, 1773 (*ibid.*).

William Plant, Wine St., sells " any quantity of cut flowered and plain glass of the newest patterns."

58. 12th March, 1774 (*ibid.*).

To be sold by auction at the dwelling house of the late John Marshall, Glass-Cutter, in the Old Market. All the stock of glass consisting of Wine, Beer, Water, Jelly and a variety of plain as well as other curious cut Flint glasses. Decanters, Cans, Dobbins, Tumblers, Fruit Dishes, Candlesticks, Salts, Cruets, Castors, Mustard Pots, Patty Pans, and Cream Jugs ; Dram, Gooseberry, Phial and neat-cut Smelling Bottles.

59. 4th June, 1774 (*ibid.*).

Sale . . . crewet frames with ground glass castors and silver tops, Soy ditto.

60. 24th December, 1785 (*ibid.*).

Phillip Elliott, Clare St. ; an elegant assortment of cut and plain glass. N.B. Glass cut and engraved to any pattern, as he keeps a glass cutter and engraver.

APPENDIX

61. 30th September, 1786 (*ibid.*).

John Green, glass cutter, of this City, mentioned.

62. 24th February, 1787 (*ibid.*).

J. Curtis, Redcliff St., has a great variety of cut and plain glass.

63. 17th September, 1789. *Bristol Gazette*.

Mr. Lovell, glass cutter, Castle Green, mentioned.

64. 2nd July, 1791. *Bristol Journal*.

Mrs. A. Jeve, Glass, &c., Warehouse, Broad Street. All sorts of glasses made and cut to pattern on the shortest notice ; as cheap as at the Glass-House.

65. 21st April, 1796. *Bristol Gazette*.

Died, in the Great Gardens, Mr. Lazarus Jacobs, a Jew and an eminent glass-merchant.

66. 10th February, 1798. *Bristol Journal*.

Warehouse and Cut Glass Manufactory, 16 Corn Street . . . glass cut to any pattern.

67. 8th June, 1799 (*ibid.*).

Died, Mr. Percival, glass cutter, in Union St.

Glassmakers from Bristol.

Warrington Glasshouse.

68. 17th April, 1767. *Liverpool Advertiser*.

Just opened in the Old Church Alley (Liverpool) The Warrington wholesale and retail Warehouse, Where are sold all kinds of Blue, Green, White and Painted Enamil ; Double and Single Chrystal Flint ; Cut, Flowered and Plain Glasses of all sorts whatsoever . . . as cheap as at the Manufactory. Josiah Perrin and Co.

Drumrea Glasshouse.

69. 25th July, 1772. *Westropp*, p. 37.

Benjamin Edwards (from Bristol). " All sorts of the newest fashioned wine, beer and cyder glasses ; enamelled, cut, flowered and plain decanters ; water glasses, plates, epergnes and epergne saucers, candlesticks, cans, jugs ; cut flowered and plain salvers, jelly and sweetmeat glasses."

APPENDIX

STOURBRIDGE AREA

70. 23rd January, 1764. *Aris's Birmingham Gazette*.

Published, a Catalogue of the entire Stock of Glass ware, &c., of Mr. John Taylor late of Coventry deceased . . . Likewise a large quantity of Glass Ware both Cut and Plain, viz. Cut Label Decanters and Cruets, Wine, Ale, Wine and Water, Jelly, Syllabub and other Glasses; Water Glasses, and Plates, Cups, Mustard Pots, Tumblers, Ewers, &c., &c.

71. 27th January, 1766 (*ibid.*).

Shrewsbury, to be sold the stock in trade of John Maddock, Goldsmith . . . a large assortment of Glasses flowered and plain.

72. 2nd February, 1767 (*ibid.*).

David Saunders at his new Toy-shop in Bird Street, Litchfield, has a large assortment of . . . Cut glass.

73. 20th June, 1772. *Bristol Journal*.

Whereas James Horton¹ (glass cutter) hired servant to Philips Pen of Dudley in the County of Worcestershire absconded his master's service.

74. 27th July, 1772. *Aris's Birmingham Gazette*.

Isaac Hawker, Glass Cutter, removed out of Spiceal Street to 14 Edgbaston Street, Birmingham, has laid in a fresh assortment of Cut and Plain Glass, and a great variety of Smelling Bottles, which are sold much cheaper than anywhere else in Town. N.B. Wanted a Boy about 14 years of age, as an Apprentice to the above Trade. A premium will be expected.

14th September, 1772 (*ibid.*).

Ran away from the above Isaac Hawker, Timothy Hesletone, hired servant, and took with him Thomas Wharton (aged 20) an Apprentice to the above Isaac Hawker.

LEEDS

75. 1st June, 1779. *Leeds Mercury*.

L. Hobson, Briggate, Leeds . . . a good assortment of cutt and plain glass.

¹ Horton was a glass cutter in Liverpool, 1790-1800.

APPENDIX

LIVERPOOL

76. *Liverpool Advertiser*.

To be sold.

31st March, 1775. A fine set of cut dessert glasses.

28th November, 1777. A handsome assortment of elegant plain and cut glass.

29th January, 1779. A few small lots of cut glass . . . a set of fine cut dessert and finger glasses.

24th March, 1788. A brilliant pair of cut lustres, wine, jelly and other glasses.

NEWCASTLE - ON - TYNE

77. 15th January, 1757. *Newcastle Journal*.

Samuel Challenge, glass grinder from London . . . all sorts of Looking Glasses.

16th May, 1767 (*ibid.*).

John Challenge, looking-glass grinder from London, continues the business of his late father, S. Challenge. All kinds of Glasses in carved frames . . . Gerandoles, Desert Glasses, Coach Glasses, &c.

78. 19th November, 1763 (*ibid.*).

Stolen . . . a cruet stand, cut castors the tops silver.

79. 11th February, 1764 (*ibid.*).

To be sold . . . a fine stand with cut glass castors.

80. 3rd July, 1773 (*ibid.*).

J. Reed [grinder, &c., of plate glass] will serve his customers of this town of the produce of the New Plate glass Manufactory at Howden Pans upon as reasonable terms as any in London, York, or Edinburgh, with looking glasses, Gerandoles, &c.

15th November, 1774. [See No. 26 (b) above.]

81. 1st April, 1780. *Newcastle Chronicle*.

Joseph Harris, Bigg Market (under consignment from the glass houses of this town), all sorts of flint glass, plain, engraved and cut, of the most modern patterns and best quality.

5th May, 1781. (*ibid.*).

J. Harris, having lately arrived, a neat assortment of plain and cut glass of various patterns.

APPENDIX

SHEFFIELD

82. 29th September, 1797. *Iris*.

James Allcard, 89 Scotland Street, Sheffield, has got in a fresh assortment of Glass, &c., consisting of . . . Cut flowered and plain Glass.

MANCHESTER

83. 22nd December, 1795. *Manchester Mercury*.

Atherton and Whalley.

Cut and Engraved Glass Manufacturers . . . have opened a shop at 3 Market Street-lane, and laid in a large and elegant assortment of ornamental and plain goods. N.B. Glasses of all sorts cut to any pattern.

LINCOLN

84. 15th January, 1773. *York Chronicle*.

Shoulter, Glass Cutter and Manufacturer from Lincoln, (who was apprentice to the late Mr. Thomas Betts¹ of Charing Cross, London) has brought to this city (York) a large assortment of all manner of cut-glass, in the newest taste ; and patterns in all articles of that manufacture. He proposes beginning a sale the 15th Inst.

YORK

85. 22nd July, 1774. *Etherington's York Chronicle*.

Thomas Surr, shopman to the late Mr. Marfitt, Glass Seller, has purchased his late master's stock in trade, consisting of a large and elegant assortment of Cut, Flowered and Plain Glass, and purposes carrying on the business in all its branches in the same shop.

The same hands are engaged for cutting and engraving.

17th March, 1775 (*ibid.*).

Thomas Surr, at his glass shop in Petergate, York, has laid in a large and elegant stock of the best manufactured cut engraved and plain glass of the newest and most fashionable patterns. Gentlemen may have glass cut or engraved to any pattern as well as in London, upon very short notice.

[See also 10th November, 1775 ; 11th October, 1776 ; 31st July, 1778, of same Journal.]

¹ Thomas Betts, of St. Martin's-in-the-Fields, "Glass Seller," is mentioned, 29th April, 1748. *General Advertiser*.

APPENDIX

SPECIALISTS IN CUT GLASS

LONDON

1727-1800.	Haedy	}	No. 17. Chap. IV, <i>Directories</i> .
	Christopher Haedy		
	C. & D. Haedy		
	J. Haedy		
1739-1752.	Jerrom Johnson		No. 9.
1748.	Thomas Betts		No. 84.
1768-1770.	Thomas Dodd		<i>Directories</i> .
1768-1800.	William Parker	}	"
	Samuel Parker		
1770.	Mr. Cadman		No. 19.
1771-1778.	Allison & Co.	}	<i>Directories</i> .
	Charles Allison		
1772-1780.	Herman & Dederick Ayckbowm		" No. 24.
1774-1778.	Thomas Powell		"
1776-1800.	Anthony Gerner		"
1776-1800.	Handcock	}	" No. 26 (c).
	Handcock & Shepherd		
1778-1800.	Thomas Jackson	}	" No. 35.
	Jackson & Sons		
1779-1800.	John Blades ¹		<i>Directories, Bill-heads, etc.</i>
1782-1800.	John Price	}	" No. 34.
	Thomas Price		
1785.	S. Benedict		No. 32.
1790-1800.	Blakeway & Hodsdon		<i>Directories</i> .
1792-1800.	Neale & Bailey		"
1798.	Thomas Gould & Co.		"
1798.	John Barlow		"
1798.	Hewlett & Hunt		"
1798.	Apsley Pellatt		"

N.B.—In 1790 over forty "glass cutters" are named in the *Universal British Directory* for London; some of these were glaziers, some may have been decorators of table glass.

¹ In 1790, Glassmaker to the King.

APPENDIX

BRISTOL

1772-1775. John Encell	<i>Directory</i> , No. 55.
. . . 1774 (died). John Marshall	No. 58.
1774. Thomas Perryman	<i>Bristol Poll Book</i> .
1775-1800. Lazarus Jacobs }	<i>Directories</i> , No. 65.
Isaac Jacobs }	
1775. Isaac Isaacs	"
1785. Phillip Elliott	No. 60.
1786. John Green	No. 61.
1789. Mr. Lovell	No. 63.
1790. William Smith	<i>Directories</i> .
William Clark	"
James Podmore [engraver]	"
1790-1799. John Percival	" No. 67.
1791. Mrs. A. Jevé	No. 64.
1794. James Clark	<i>Directories</i> .

STOURBRIDGE AREA

DUDLEY

1772. James Horton	No. 73 [see Liverpool].
1790-1800. John Benson	<i>Directories</i> .
1790. Daniel Silvers	"
1790. Benjamin Smith	"
1790. Thomas Dudley [engraver]	"

BIRMINGHAM

1770-1800. Isaac Hawker }	<i>Directories</i> , No. 74.
John Hawker }	
1772. T. Hesletone	No. 74.
1781-1800. Hughes }	<i>Directories</i> , Bradbury, <i>Sheffield Plate</i> .
Hughes & Harris }	
1794-1800. James Smart	" "
1799. Jones, Smart & Co.	" "

STOURBRIDGE

1790-1800. James Dovey	<i>Directories</i> .
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APPENDIX

NEWCASTLE-ON-TYNE

1778-1795.	Thomas Alexander ¹	<i>Directories.</i>
1778.	Isaac Levy ¹	"
1787.	Robert Hudson ¹	"
1790-1795.	John Gray	"
1795-	E. Jackson ¹	"

LIVERPOOL

1767-1800.	Thomas Billinge ("glass-flowerer")	<i>Directories.</i>
1777.	Joseph Fogill	"
1781-1796.	William Horton	" & Tunnicliff's Survey, 1787.
1790-1800.	James Horton	" [See Dudley.]

MANCHESTER

1794.	Joseph Ivory	<i>Directories.</i>
1795-1800.	Atherton & Whalley	" No. 83.

SHEFFIELD

1785-1790.	Mrs. Elizabeth Cross	<i>Directories.</i>
1800.	John Withey	Bradbury (U.S.).

LINCOLN

1773.	Shoulter	No. 84.
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YORK

. . . 1774 (dead).	Mr. Marfitt	No. 85.
1774-1790.	Thomas Surr	<i>Directory</i> , No. 85.

¹ Also "engravers."

APPENDIX

PART II

REFERENCES TO GLASS WARES OTHER THAN CUT GLASS

86. 15th July, 1681. *Foulis of Ravelston's Account Book*.

“For 2 wyne glasses and a bear glass 18s.”

87. 27th February, 1693. *London Gazette*.

To be sold all sorts of the best and finest Drinking Glasses, and curious glasses for ornament, and likewise all sorts of Glass Bottles, by Francis Jackson and John Straw . . . at their Glass-Houses near the Faulkon in Southwark, and at Lynn in Norfolk.

88. 1695. J. Cary, *State of England in relation to its Trade*.¹

Under Glass Manufactures,—

“And for common uses what various sorts of utensils are made of flint fit for all the occasions of a family, which look as well as silver, and 't would be better for the Nation they were more used in its stead.”

89. 1695. *Lady Grisell Baillie's Household Book*.

(Scott. Hist. Society.)

20th January, 6 drinking glasses £3.

30th May, 5 glasses £2 6s. od.

April, drinking glasses £7 4s. od.

December, 6 water glasses £3.

90. 3rd December, 1696. *Post Man*.

Mr. Grillet, Enameller, makes and sells all sorts Works enamelled and of glass, different Postures of all kinds, Animals, Plants, Trees, Flowers and Fruit, together with all manner of Representations to the life. In short, whatever can be desired or thought on either in glass or enamelled in the fire, without using anything besides his hand or the matter. He lives at the sign of the Castle, St. Martin's Lane.

91. 6th July, 1699 (*ibid.*).

“At the Bluecoat Coffee House near the Royal Exchange will be exposed to sale Drinking Glasses and other sorts of Glasses, which till the time of Sale are to be seen in Goodman's Yard near the Minories.”²

¹ John Cary was a merchant of Bristol.

² Apparently at Rackett's glasshouse, where no doubt the glasses were made.

APPENDIX

92. *The French Tariff of 1701. Mercator No. 13 (1713).*

The Edict of 1701 must now be the Rule of our trade with France . . . of which the following is a faithful abstract.

Sept. 6, 1701.

His Majesty ordains and appoints also, that the particular goods hereunder specified, coming from the said countries of England, Scotland or Ireland, &c., upon their importation into His Majesty's Dominions shall pay the following duties.

.	<i>liv.</i>	<i>sol.</i>
Glass Bottles, double or single, per cwt.	20	00
.		
Drinking Glass, Decanters and all other sorts of Glass Wares per cwt.	20	00

93. 3rd March, 1702. *Flying Post.*

There is lately arrived in this City an artist which in the presence of all spectators maketh beasts, birds, fowls, images, figures of men, women, &c., which he bloweth of all colours of glass. At the sign of the Beaver in the Strand.

94. 10th March, 1702. *Post Boy.*

"Beer glasses," for sale.

95. 12th February, 1706. *Post Man.*

The so much approved and most convenient new fashion Cristal Bird Glasses, which effectually prevent the littering of the seeds into the room made by the author T. Meyer at the Bird Cage in Long Acre.

96. Silver dated 1706. *Cripp's Old English Plate*, p. 385.

One of the earliest cruet stands known is of plain massive silver with five rings and central handle, the rings containing two glass cruets, with plain silver caps to slip over the necks by way of stoppers, and three shaped silver castors.

97. 1702-1714. Elward, *Collecting*, p. 75.

Another artist in glass blew "Swans, Ducks, Birds, Knives, Forks and Scabbards, Decanters, Cruets, Bottles and Ladles, with Pipes for Tobacco, &c., &c."

APPENDIX

98. 5th August, 1710. *Tatler*.

At the flint glasshouse in White Fryars, are to be sold all sorts of Decanthers, Drinking Glasses, Crewits, &c., or Glasses made to any pattern, of the best flint at 12d. per pound ; as also all sorts of common Drinking Glasses and other things made in ordinary flint glass at reasonable rates.

99. 26th September, 1710 (*ibid.*).

Drinking Glasses, Decanthers, Cruits, &c. There having of late been many advertisements published of flint glass sold at some particular places at 12d. per pound ; 12d. per pound is the current price the shopkeepers of London and Westminster do sell at. And all gentlemen and others may at any of the said shops have any sort of flint glasses, (and glasses made to any pattern) at 12d. per pound.

100. 7th March, 1711. *Spectator*.

The flint glasshouse in White Fryars having left off work, there is a good quantity of all sorts of Drinking Glasses, Decanthers, Crewets, and other sorts both fine and ordinary glass, to be sold at reasonable rates.

101. 1715. *Lady Grisell Baillie's Household Book*.

(Scott. Hist. Society.)

London, Jan., 1715.

A dozen wine glasses 6 lbs.	.	.	.	.	.	6s.
Two ale glasses	.	.	.	.	.	1s.
Two crewits	.	.	.	.	.	1s.
Two bottles ¹	.	.	.	.	.	3s.

May, 1715.

A dozen of wine glasses	8s.
Two glass mugs	2s.
Two ale glasses	2s.

18th Sept., 1715.

9 wine glasses	6s.
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102. 3rd September, 1725. *Notes & Queries* (1875), p. 381.

Nat Barry bought for Thomas Pembrock, Mayor of Cork, in Bristol

2 doz. glass saucers for holding sweetmeats at 4s. 4d. per doz.

2 doz. glass coffee dishes at 4s. 4d. per doz.

¹ Obviously flint bottles, as black bottles cost 2d. each or less.

APPENDIX

4 doz. glass fruit baskets at 6s. 6d. per doz.

6 doz. jelly glasses at 1s. 9d. per doz.

2 doz. Whip-Sillibub glasses.

103. 1727. *Reasons for improving the Fisheries, &c., of Scotland*, p. 21.

We (i.e. the people of Scotland) are served from London with mirrors, fine escritoirs, cupboards, Tables, considerable quantities of glass bottles, drinking glasses and other glasses of all sorts.

104. 1st October, 1728. *Daily Post*.

The use of wine glasses as night lights is referred to.

105. 28th February, 1732. *Daily Journal*.

To be sold the entire stock in trade of Mr. John Russell, China-man, deceased, on Ludgate Hill. Consisting of (*inter alia*) the best double flint glass of all sorts.

106. 1733. Leader, *History of Cutlers' Company*, p. 187.

Purchases on behalf of the Company

1733.	6 Syllabub Glasses	.	.	.	.	.	2s.
1734.	3 dozen of gelley glasses	.	.	.	.	.	6s.
	An oil cruet	.	.	.	.	.	2½d.

107. 30th October, 1736. *Read's Weekly Journal*.

Amongst other stolen property are mentioned :—

Six Jelly Glasses, a Sconce, Decanter, a Glass Salver and other Glass things, from a Glass Shop in Bond Street.

108. 14th November, 1738. *Daily Post*.

Bristol, Nov. 11. Yesterday the Prince and Princess of Wales paid their promised visit to this City. . . . The Companies of the City made a magnificent appearance in their formalities, marching two by two, preceding the Corporation and the Royal Guests. The Company of Glassmen went first dressed in white Holland shirts, on horseback, some with swords, others with crowns and sceptres in their hands, made of glass.

109. 22nd November, 1738. *General Advertiser*.

At a ceremonial dinner in Bath the Prince of Wales pledged certain delegates from Bristol in "a very large glass full of wine covered."

APPENDIX

110. 25th October, 1739. *Daily Post*.

To be sold very cheap at the China Shop under St. Dunstan's Church in Fleet Street, great variety of China Ware, Double flint Glass, &c. The flint glass at sixpence per pound.

111. 18th March, 1741. *General Advertiser*.

To be sold the entire stock in trade of Mr. Thomas Turner, dealer in China, in St. James's Street (including) "a great assortment of Desert-Glasses and all other glass."

112. 6th November, 1742. *Newcastle Journal*.

"A strong gill beaker, made by Mr. Isaac Cookson, weight about 6 ounces and 5 drams, and marked upon the side G.M.C.," is a Silver Cup, made by the nephew of the great glass manufacturer.

1756. Boyle, *Vestiges of Old Newcastle*, p. 149.

Mr. Charles W. Henzell of Tynemouth possesses a magnificent glass bowl, questionless of Tyneside manufacture, on which these (the Henzell) arms are engraved with the name and date, "John Henzell, 1756."

113. 22nd December, 1742. *Daily Advertiser*.

Now on sale . . . the very best double-flint glasses.

114. 23rd December, 1742 (*ibid.*).

Illustrated in an advertisement of Tobacco a large glass with baluster stem and a tavern bottle.

115. 8th April, 1743 (*ibid.*).

To be sold . . . double flint-glass very cheap. The flint glass at 6d. per pound.

116. 14th September, 1743 (*ibid.*).

Aaron Moore, on Bennet's Hill, mends Flint Glass, so that it shall hold liquors, as well as if it had not been broke.

117. 5th April, 1744 (*ibid.*).

A prize cargo taken from a Spanish vessel included 791 dozen of Glass Tumblers, and 3 Dozen of small glasses.

118. 1745. *The Glass Excise Act*, 9 Geo. II, c. 12.

"From and after the 25th day of March, 1746, there shall be raised, levied, collected and paid unto his Majesty . . . for and upon all the

APPENDIX

Materials or Metal or other Preparations whatsoever, which shall hereafter be made use of in the making of all Crown Plate and Flint Glass and all White Glass ; and of common bottles and all other green glass the following new duties. . . . For and upon all the materials or metal . . . of Crown Plate and Flint Glass, &c., 9s. 4d. for every cwt. . . . For and upon all the materials or metal . . . of common bottles and all other green glass 2s. 4d. for every cwt.

119. 18th November, 1745. Richardson, *Newcastle Reprints* [Biolog.], II, p. 29.

William Scott writes : " His Majestie's army are returned here again and this day our Churches, Houses, Glass-Houses, Maltings, &c., are filled with them. I know not when we shall get any time to do business again."

120. 23rd November, 1745. *London Gazette*.

An express just arrived from Marshal Wade dated 22nd at Newcastle brings advice that the Army under his command was received and lodged by the Magistrates and Inhabitants in the Publick Halls, Glasshouses, Malt-houses, and other empty buildings.

121. 1745-1747. Rogers' *18th Century Price Lists*, p. 468.

1745. Beer Glasses at 6d. each

Ale Glasses at 5d.

2 Quart Glass Decanters . . . 4s. 8d.

1746. 2 Half-Pint Glasses . . . 1s. 2d.

1 Dozen Wine Glasses . . . 5s.

6 Jelly Glasses . . . 2s. 6d.

1747. 1 Dozen wine glasses . . . 5s. 6d.

122. 4th October, 1748. *General Advertiser*.

To be sold very cheap, being the stock of the Shop in Bury-street, St. James's, consisting of . . . Flint glasses and a large Quantity of Tumblers, Wine, Gill and Half-pint Wine and Water Glasses, at Two Shillings a Dozen.

123. *Brougham's Newcastle Glass Lists*.

(a) 19th and 27th October, 1750. *Newcastle Journal*.

Yesterday arrived by Captain Shotton from London and sold at the lowest rates by John Brougham at his China Shop at Keyside (Newcastle) . . . [China ware.] " Variety of fine Delft Earthenware and Glasses."

APPENDIX

(b) 15th June, 1754 (*ibid.*).

This week arrived for John Brougham, Keyside . . . [China ware.] “ And all other sorts of Earthenware and Glassware sold at the lowest rates.”

(c) 23rd June, 1759 ; 9th May, 1761 (*ibid.*).

Arrived for John Brougham at his China Shop on the Sandhill, Newcastle . . . [China ware.] “ Also great choice of glasses.”

(d) 26th November, 1763 (*ibid.*).

J. Brougham. Arrived from the India China Ware Sale, London [China ware.] “ Fine (earthenware and) Glasses of all sorts.”

(e) 11th May, 1765 (*ibid.*).

Mary Brougham, Sandhill, Newcastle. [China ware.] . . . “ Also great choice of glasses of all sorts.”

(f) 8th June, 1765. *Newcastle Chronicle*.

Mary Brougham returns thanks to all their friends ; and she intends to carry on the business in all its branches, as in her late brother, John Brougham's life-time ; having just got home a fresh assortment of China and Glass-ware from the late India sale, which with many other articles will be sold at her shop ; also a great choice of Delf and Stone-ware, and glasses of all sorts.

(g) 21st October, 1775 (*ibid.*).

To be sold at prime cost and under.

Mary Brougham (leaving off business) at her shop on the Sandhill. All her stock in trade consisting of all sorts of China and ware, also glass and cut glass decanters.

124. 9th November, 1751. *Newcastle Journal*.

John Sibbald, having purchased the Stock of Mr. George Bassnet (who has declined the business) at his shop in Sadler Street Durham, all sorts of China and Glass Ware of the newest and most fashionable kinds.

125. 17th January, 1752. *Daily Advertiser*.

To be sold, at the Glass-Shop in Upper Brook-Street. Great variety of Glass and Staffordshire Ware, much cheaper than at any other shop in Town, the person being obliged to leave the House in a short time. The best white Flint Glass, at 10d. per Pound ; . . . (stone ware, &c.) . . .

APPENDIX

126. 6th March, 1752 (*ibid.*).

Auction Sale,—

“ The Curious Glass lately advertised, to the value of 100 guineas.”

127. 20th November, 1753. *Public Advertiser*.

Sale includes “ Glass Bowls for gold-fish.”

128. 2nd June, 1754. *Bristol Journal*.

Bristol Sale, “ Decanters, Drinking glasses and other glasswares.”

129. 17th August, 1754 (*ibid.*).

To be sold in Bristol, “ London flint glass and salvers.”

130. 15th February, 1755 (*ibid.*).

James Nelson, in Horse Street, Bristol, mends all sorts of glass.

131. 17th May, 1755 (*ibid.*).

To be sold the household goods of Mr. William Thornhill, surgeon . . . consisting of . . . “ curious glasses of all sorts.”

132. 6th May, 1757. *Daily Advertiser*.

To be sold . . . a large parcel of all sorts of useful Flint Glass, being the property of a Gentleman lately concerned in a London Glass-House but now entirely out of the Trade. The whole lotted in a proper manner for private Families, Taverns and Public Houses.

133. 24th March, 1758. *Liverpool Chronicle*.

To be sold by auction in the Town's Hall, Liverpool, A quantity of Glass Salvors, Salts, Cruets, Sweetmeat Glasses, Jelly Glasses, Glass Baskets, Comfit Glasses, Flower Bottles, Glass Plates, Glass Basons, Posset Glasses.

134. 9th July, 1763. House Book of Sir Patrick Murray of Ochertyre.

Inventory of Butler's Pantry.

- 1 doz. wine glasses
- 1 Cristal Decanter for wine
- 3 Cristol cruets
- 2 Watter glasses
- 4 Cristole Salts.

135. 7th June, 1764. *Bath Chronicle*.

Bristol : A Glass House for White Flint Ware will soon be opened at Chepstow in the County of Monmouth.

APPENDIX

136. 20th October, 1764. *Bristol Journal*.

There is now opened at Chepstow, South Wales, A flint and enamel Glass Manufactory. Where merchants, &c., may depend on being supplied with all sorts of the best flint glass. Also apothecaries' green phials; and every other article made in the neatest manner and on the best terms by Williams, Dunbar & Co.

137. 14th June, 1766. ¹*Faulkner's Dublin Journal*.

Dunbar & Co., Glass Manufacturers, Chepstow, open a warehouse at Fishamble Street, Dublin, "Where are sold wholesale Jellies and Whips, Wineglasses, Decanters."

138. *Wine Lists of 1766 and 1778.*

15th September, 1766. *Aris's Birmingham Gazette*.

Joseph Green & Co., Colemore Row, Birmingham, sell the following wines :—

	£	s.	d.			£	s.	d.	
Claret . . .	2	6	0	per doz.	French Olives.	2	2	0	per doz.
Madeira . . .	1	10	0	„	Spanish do. .	1	4	0	„
Rhenish . . .	1	6	0	„	Careavellos, a				
Mountain Vin-					rich wine in				
tage, 54 Black					much esteem	1	0	0	„
Wax . . .	1	0	0	„	Brandy . . .	0	11	0	per gallon
Do. Red Wax.	0	17	0	„	Brandy Shrub.	0	10	6	„
Red Port . . .	0	16	0	„	Rum . . .	0	10	0	„
White do. . .	0	16	0	„	Rum Shrub . .	0	10	0	„
Lisbon . . .	0	16	0	„	Hollands Gin .	0	10	0	„
Sack . . .	1	8	0	„					
Tent . . .	1	8	0	„					

2nd March, 1767 (*ibid.*).

Old Hock £2 8s. od. per doz.

3rd June, 1778. *General Advertiser*.

Comyn & Jack of Cornhill, London, had all the above wines (except Olives) and also "Champaign, Burgundy, Malmsey, Frontinian, Sherry, Tokay, Arrack, Cyder, Perry and Fine Ale." [Careavellos called "Calcavalla."]

¹ Kindly supplied by Mr. Westropp.

APPENDIX

139. 16th September, 1769. *Newcastle Journal*.

To be sold, at the New Glass Houses, Sunderland, all sorts of Double flint glass, white enamel, fine blue and green glass, &c. Apply to Mr. John Hopton, Sunderland.

140. 28th August, 1771. *Gazetteer*.

To be sold London . . . Stopper Bottles, Viols, Lavender Squares, &c.; Also decanters of different sizes, jelly glasses, desert stands.

141. 13th April, 1776. *Newcastle Journal*.

Sale of Assembly House furniture included "38 glass basins for candles with rings to fix them in, a small lustre," &c.

142. (a) 1777. *The Glass Excise Act 1777* [17 George III, c. 39].

After 5th July, 1777, there shall be levied unto the use of His Majesty . . .

For and upon the material or metal of all Plate or Flint Glass, and of all Enamel Stained or Paste Glass, 18s. 8d. for every cwt.

(b) 1787. *The New Book of Rates 1787* [27 George III, c. 13].

By section 2 it is provided that from May 10th, 1787, the Duties contained in the Schedules to the Act annexed are to be levied, and the Drawbacks therein to be allowed, in lieu of those which are then to cease.

"Schedule F.

"Glass.

"For every cwt. of Materials or Metal or other Preparations by what name soever the same are or may be called or known, that shall be made use of in Great Britain in the making of Plate or Flint Glass, or Enamel, Stained or Paste Glass, or Phial Glass, and so in proportion for any greater or lesser quantity—£1 1s. 5½d."

[Also Broad Glass 8s. 0½d. per cwt.

Crown Glass 16s. 1¼d. per cwt.

Bottle Glass 4s. 0¼d. per cwt.]

143. 20th August, 1787. *Williamson's Liverpool Advertiser*.

The Pennsylvania Import Duties include :—"£5 % on British Glass,—Panes, Plates, Vessels and Utensils."

144. 17th April, 1788. *World*.

Sale by Auction by Mr. Christie (London) A quantity of Merchandize ntended for exportation, consisting of a great variety of Blue Glass, China, Knife Handles, Etwee Smelling Bottles, &c.

INDEX OF GLASS ARTICLES MENTIONED IN THE TEXT

N.B.—Wineglasses and decanters occur throughout, and are therefore listed only under special headings. The numbers refer to the Appendix.

<i>Article.</i>	<i>Numbers.</i>	<i>Article.</i>	<i>Numbers.</i>
Ale glasses . .	17, 25, 34, 70, 101, 121	Fruit bowls or dishes	28 (b), 49, 58
Basins . .	9, 17, 34, 49, 133, 141	Fruit baskets . .	102
Baskets . .	102, 133		
Beer glasses . .	3, 12, 34, 58, 69, 94, 121	German glasses . .	3, 47 (c)
Bird glasses . .	95	Gilt glasses . .	17, 24 (c), 26 (a)
Blue glasses . .	17, 144	Girandole	
Bottles (flint) . .	9, 17, 101, 133	Candlesticks . .	33
Bowls . .	9, 28 (b), 33, 127	Girandoles . .	17, 21, 23-26, 28 (b), 32-34,
Butter tubs . .	23 (d), 34	53, 77	
Candle basins . .	141	Goblets . .	17 (l), 22, 33, 38
Candlesticks . .	9, 17, 21, 25, 28 (b), 32, 38,		
	48-51, 54, 58, 69		
Cans . .	58, 69	Hubble Bubbles . .	9 (d)
Carafes . .	17 (c), 23, 25, 28, 34, 49		
Casters . .	17 (c), 53, 58, 78, 79		
		Jars . .	30 (b), 50
Chandeliers . .	17 (b) and (p), 21, 22, 34, 53,	Jelly glasses . .	3, 5, 12, 13, 17, 22, 23, 28, 34,
	56	48, 49, 53, 58, 69, 70, 102,	
Coffee dishes . .	102	106, 107, 121, 133, 137, 140	
Comfit glasses . .	133	Jugs . .	69
Compotiers . .	17 (j)		
Covered glasses . .	3, 33, 49, 109	Knives . .	97
Cream jugs or Ewers	17 (c), 33, 58		
Cruets . .	9, 13, 17, 22, 23, 48-51, 53, 54,	Label cruets . .	70
	58, 59, 70, 96, 98-101, 106,	Ladles . .	97
	133, 134	Lamps . .	17 (d), 22, 34
Cruet frames . .	17 (f)	Liqueurs . .	23 (c)
Cups . .	9, 70	Lustres . .	5, 7, 9, 21, 22, 23 (d), 25, 38,
Curious glasses . .	126, 131	39, 76, 141	
Cyder glasses . .	69		
		Middlestands . .	9 (c)
Decanters :		Milk jugs or ewers . .	17
Barrel . .	17 (l), 23 (d)	Mugs . .	9, 23 (c), 49, 101
Enamelled . .	69	Mustard pots . .	23 (c), 48, 49, 58, 70
Ground . .	49		
Label . .	48, 49, 70	Orange glasses . .	23 (a)
Quart and pint . .	12, 49	Orange stands . .	23 (c)
Square . .	18	Ornaments . .	17, 32, 87
Dessert glasses . .	9, 11, 13, 21, 39, 46, 76, 77,		
	111	Patty pans . .	58
Dessert stands . .	140	Pickle stands . .	17
Dishes . .	9, 21, 32, 33, 49, 102	Pictures (engraved) . .	17
Dobbins . .	58	Pitchers . .	9 (d)
Dressing boxes . .	17	Plates . .	9 (c) (d), 28 (b), 69, 70, 133
		Posset glasses . .	133
Enamel glasses . .	18, 49-52, 68, 69, 135, 136, 139,	Prisms . .	17 (g)
	142	Punch glasses . .	28 (b)
Epergnes . .	17 (d) (e), 39, 69	Pyramids . .	17, 24, 25, 49, 51, 53
Ewers . .	70		
		Rummers . .	23 (j), 25, 34, 40
Figures . .	90, 93, 97		
Finger glasses . .	76		
Fish and counters . .	17 (h), 34, 38		
Flower bottles . .	133		
Forks . .	97		
French glasses . .	23 (a)		

INDEX OF GLASS ARTICLES

<i>Article.</i>	<i>Numbers.</i>	<i>Article.</i>	<i>Numbers.</i>
Salad dishes . . .	21	Toys . . .	17 (i), 90
Salt bottles . . .	41 (b)	Tumblers . . .	17, 20, 23 (c) (j), 34, 49, 54, 58, 70, 122
Salts . . .	9, 13, 17, 21, 23, 26, 33, 34, 48-51, 54, 58, 133, 134	Vase candlesticks . .	17 (m), 34
Salvers . . .	5, 17 (c), 21, 23-25, 28 (b), 33, 34, 48, 49, 53, 69, 107, 129, 133	Vases . . .	17 (k) (l), 33
Saucers . . .	9 (c), 102	Wash-hand glasses .	17, 23 (c)
Sconces . . .	4, 107	Washers . . .	17 (m)
Shells . . .	47 (c), 48	Water glasses . . .	12, 17, 26, 58, 69, 70, 89, 134
Smelling bottles . .	13, 35, 58, 74, 144	Wineglasses :	
Soy cruets . . .	17	Baluster . . .	114
Spanish glasses . .	117	“ Enamelled ”	
Springel glasses . .	9 (d)	(i.e. opaque-	
Sugar basins and		twists) . . .	18, 49, 53
bowls . . .	17 (m), 23 (d), 28 (b)	“ Wormed ” (i.e.	
Sweetmeat glasses . .	5, 17, 47 (c), 48, 49, 53, 69, 102, 133	air-twists) . . .	42, 49
Sweetwater bottles . .	17, 23 (c)	As night-lights . .	104
Syllabub glasses . .	12, 17, 23, 28, 48, 49, 70, 106	Wine and water	
Tapers . . .	17 (c) (h)	glasses . . .	3, 17 (o), 70, 122
Tavern glasses . . .	18, 132	Whips . . .	137
Tea chests . . .	17	Whipt-Syllabub	
		glasses . . .	102

INDEX

- Basins, 100
 Birmingham, 15, 46, 102, 116, 140
 Bottles, 82
 Bowls, 91, 100
 ,, Wineglass, 62, 93, 97
 Bristol, 4, 10, 46, 58, 65, 134, 140
 Broken glass, 19
- Candlesticks, 100
 Classical period, 80
 Coloured glass, 102
 Combination of glass, 103
 Convex diamond cutting, 65, 88, 98, 99
 Covered glasses, 104
 Cream jugs, 105
 Cruets, 85
 Cullet, 19, 21
 Cut glass, 33, 39, 42, 82-99, 119-141
- Decanters, 18, 89, 105
 Dessert glasses, 106
 Destruction of glass, 18
 "Diamond-cut," 44, 83, 91, 94
- Enamel glass, 56, 58, 133
 Engraving, 33, 42, 75, 120
 Excise, 22, 40, 58, 94, 146, 151
 "Extraordinary work," 32, 69
- Finger bowls, 108
 Flint glass, 24
 Flutes, 73
 Foreign artists, 31
 ,, glass, 23
- Geometric cutting, 83, 88, 92
 German glass, 23, 44, 107
 ,, glass-cutters, 34
 ,, influence, 39
 Gilt glasses, 108
 Girandoles, 100
 Glass cutters, 139-141
 ,, cutting machines, 37, 85, 99
 ,, grinders, 42, 91
 ,, houses, 1
 ,, "pictures," 77
- Haedy, 35, 77, 96, 122-125
- Jacobite glasses, 3, 47, 48, 56, 79, 96
 Jelly glasses, 109
- London, 1, 9, 44, 58, 77, 119-134, 139
 Lynn, 7, 12, 48, 79
- Middlestands, 113
 Miniature glass, 18, 116
- Newcastle-on-Tyne, 5, 13, 47, 137, 141, 146, 147
 "Norwich" glasses, 7
- Oil-gilding, 108
 "Old" glass, 19
- Plates, 111
 Polished engraving, 80
 Posset glasses, 114
 Prices, 19, 22, 61, 69, 74, 96, 104, 109
- Rummers, 111
- Salts, 112
 Salvors, 113
 Scalloped glasses, 83, 91
 Sealed glasses, 24
 Sheffield, 7, 14, 89, 138, 141
 Short knopped glasses, 65, 68, 97
 Square foot, 111, 113
 Stems—
 Air-twisted, 40, 52, 79
 Baluster, 67, 78
 Beaded, 53
 Cut, 93
 Opaque-twisted, 40, 56, 65
 Plain, 73, 78
 Ribbed-twisted, 50
 Silesian shouldered, 72, 114
 Stourbridge, 3, 14, 45, 136, 140
 Sweetmeat glasses, 91, 106
 Syllabub glasses, 114
- Tavern glasses, 33, 73, 149
 Toys, 115
 Tumblers, 116
- Wadham & Co. (Bristol), 10, 88, 92, 97, 101
 Water glasses, 116
 Wine-and-water glasses, 117
 Wine glasses, 28, 37, 57, 62, 67, 93
 ,, lists, 150
 "Wormed" glasses, 54, 131, 132
 "Wrought" glass, 54
 Wrythen glasses, 52
- Yarmouth, 7, 16
 York, 16, 48, 138, 141

PLATES



SEALED RAVENSCROFT TANKARD
Victoria and Albert Museum



SEALED RAVENSCROFT JUG
C. Kirkby Mason Collection



FIG. A. SEALED POSSET GLASS

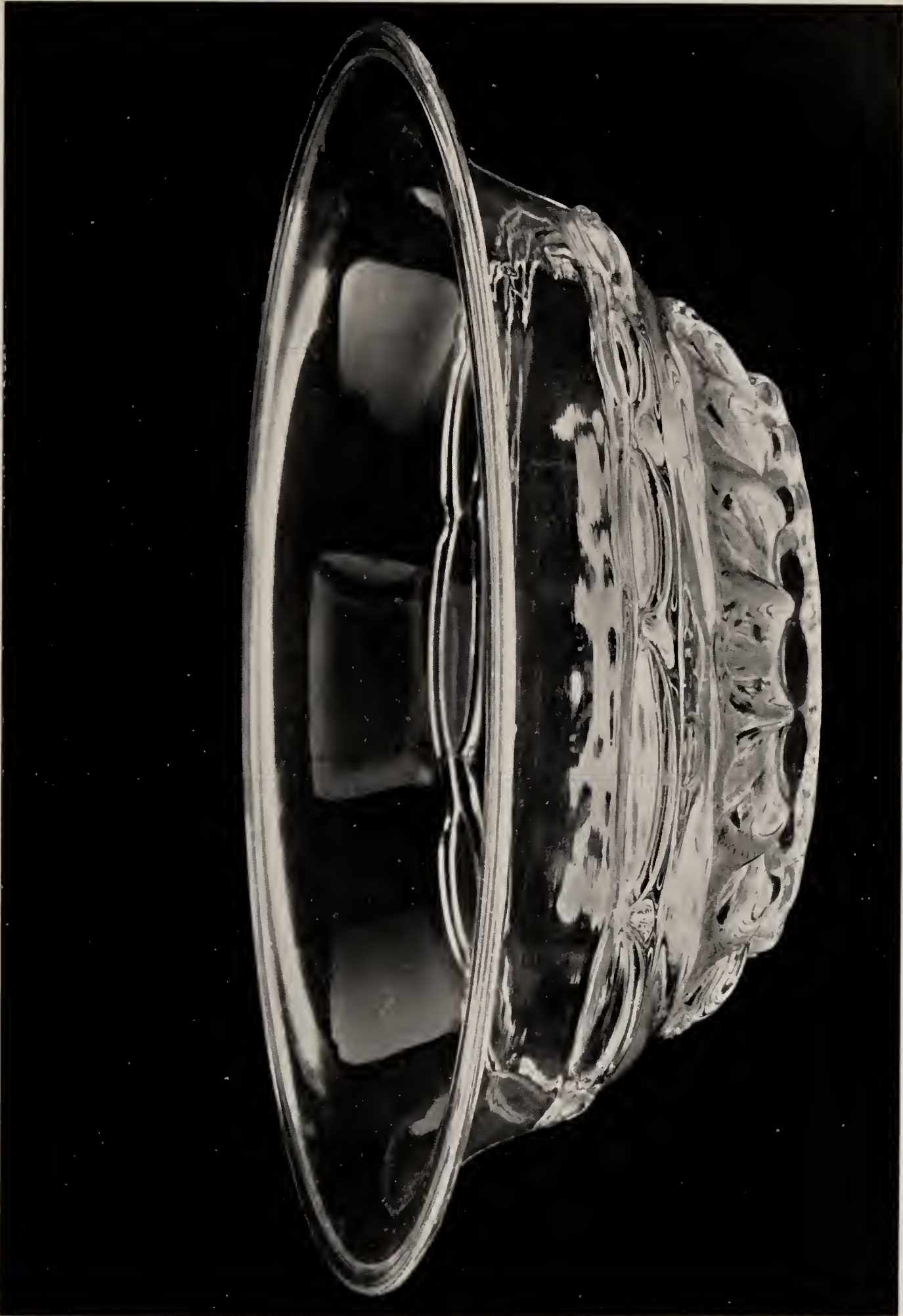
FIG. B. SEALED RAVENSCROFT DECANTER

British Museum



EARLY DECANTER
C. Kirkby Mason Collection

A **



EARLY BOWL
C. Kirkby Mason Collection



COIN GLASS (JAMES II COIN)

British Museum



COVERED CEREMONIAL GLASS (PORTRAIT BUST AND COINS OF QUEEN ANNE)
Hamilton Clements Collection

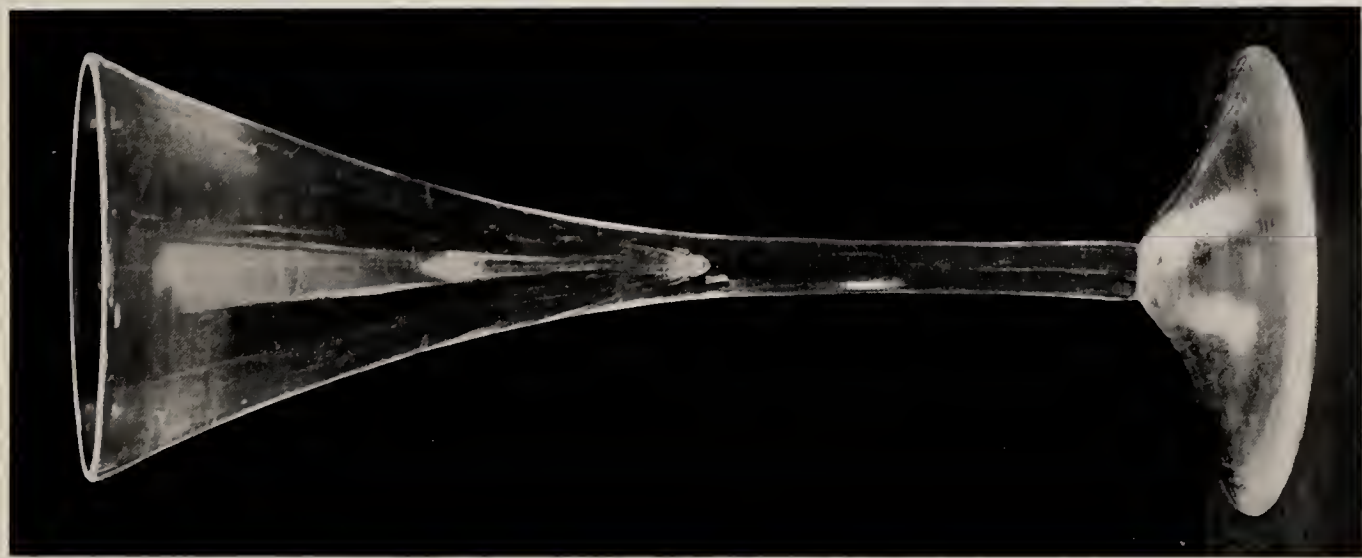


GOBLET SHOWING VENETIAN INFLUENCE

Chequers



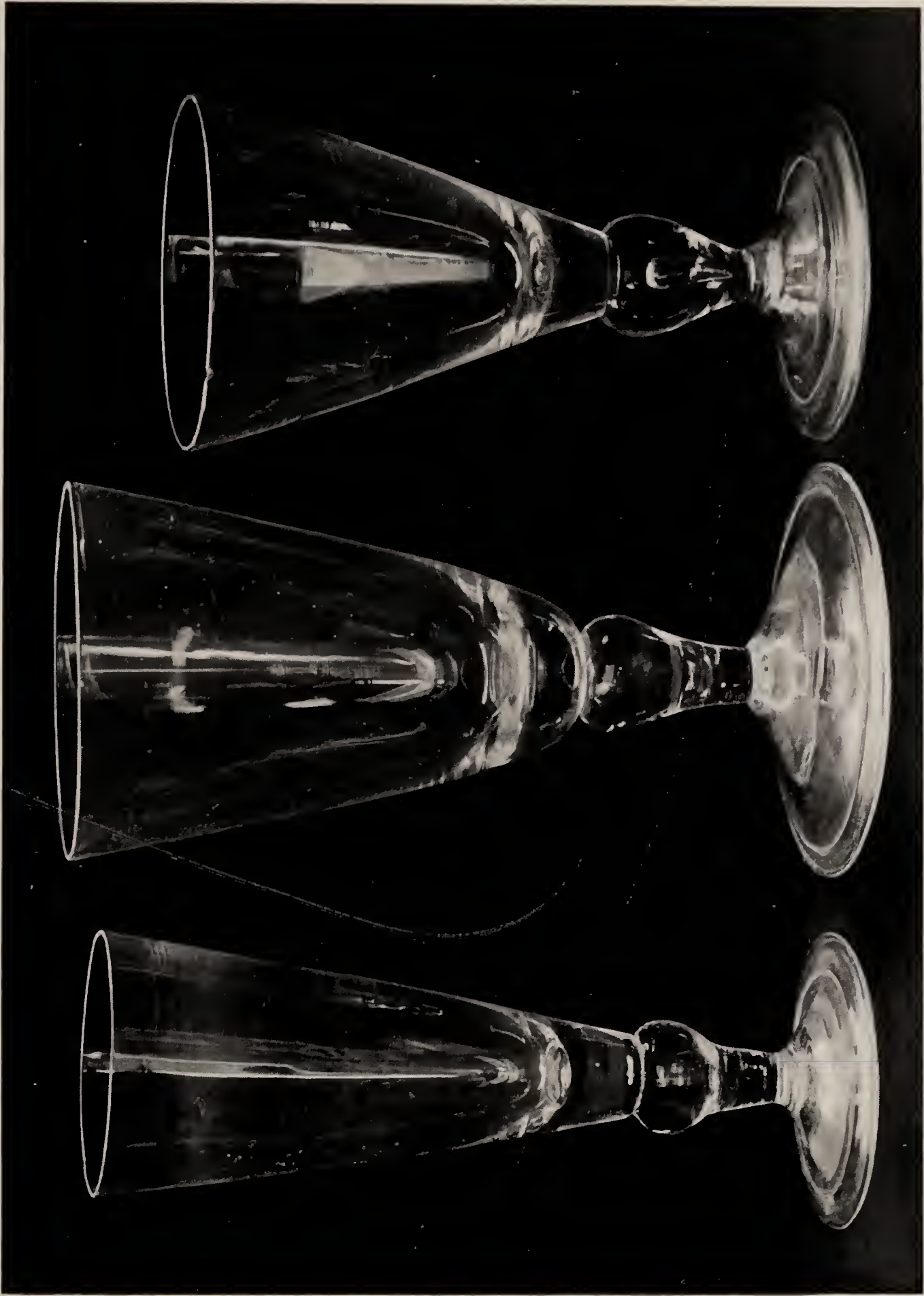
GLASSES SHOWING VENETIAN INFLUENCE
C. Kirkby Mason Collection



WINEGLASSES SHOWING VENETIAN INFLUENCE
C. Kirkby Mason Collection



GLASSES SHOWING VENETIAN INFLUENCE
C. Kirkby Mason Collection



GLASSES WITH BALUSTER STEM—17TH CENTURY
C. Kirkby Mason Collection



GLASSES WITH BALUSTER STEM
C. Kirkby Mason Collection



GLASSES WITH BALUSTER STEM
C. Kirkby Mason Collection



GLASSES WITH BALUSTER STEM, GERMAN INFLUENCE
C. Kirkby Mason Collection



GLASSES WITH BALUSTER STEM
C. Kirkby Mason Collection



GLASSES WITH BALUSTER STEM
C. Kirkby Mason Collection



GLASS WITH PLAIN STEM, DIAMOND-POINT ENGRAVING. BURN-MURDOCH "AMEN"
PRETENDER GLASS

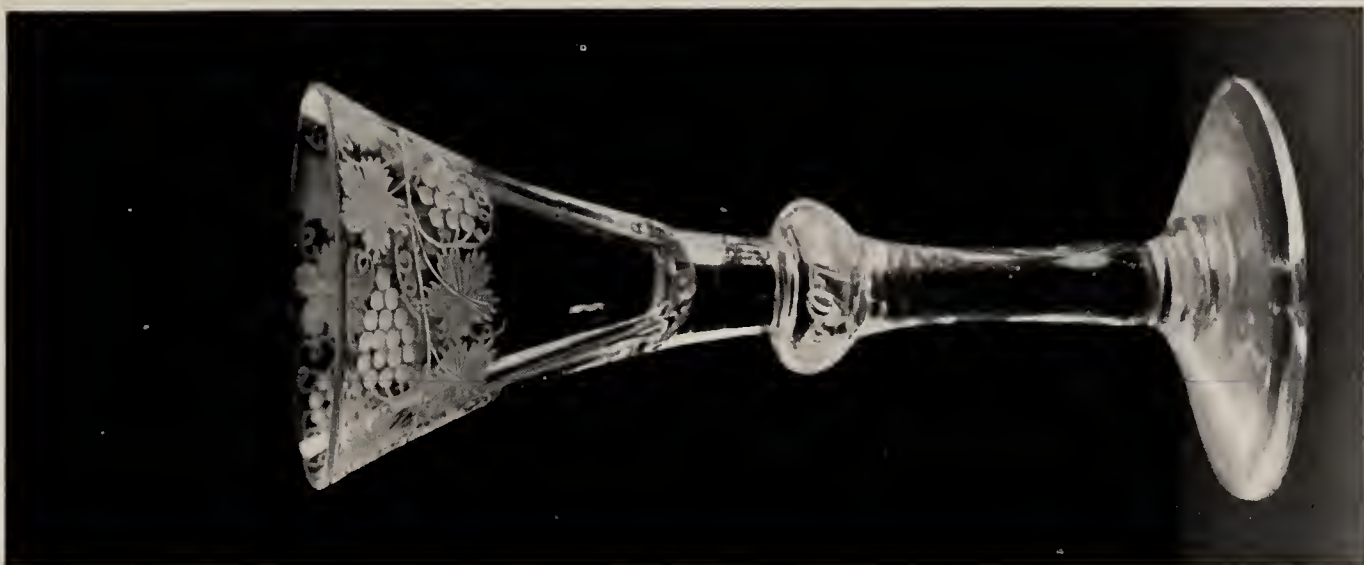
Hamilton Clements Collection



GOBLET WITH PLAIN STEM, DIAMOND-POINT ENGRAVING
Hamilton Clements Collection



GOBLET WITH BALUSTER STEM, EARLY WHEEL ENGRAVING
Hamilton Clements Collection



WINEGLASSES WITH BEADED STEM, EARLY ENGRAVING
Hamilton Clements Collection



WINEGLASSES WITH PLAIN STEMS, EARLY ENGRAVING
Hamilton Clements Collection



GOBLET WITH BALUSTER STEM, CUT BOWL
Hamilton Clements Collection



DIAMOND-CUT WINEGLASSES
FIG. A. "HOUGHTON" GLASS
FIG. B. "BERKELEY" JACOBITE GLASS
Hamilton Clements Collection



EARLY DIAMOND-CUT WINEGLASSES
Hamilton Clements Collection



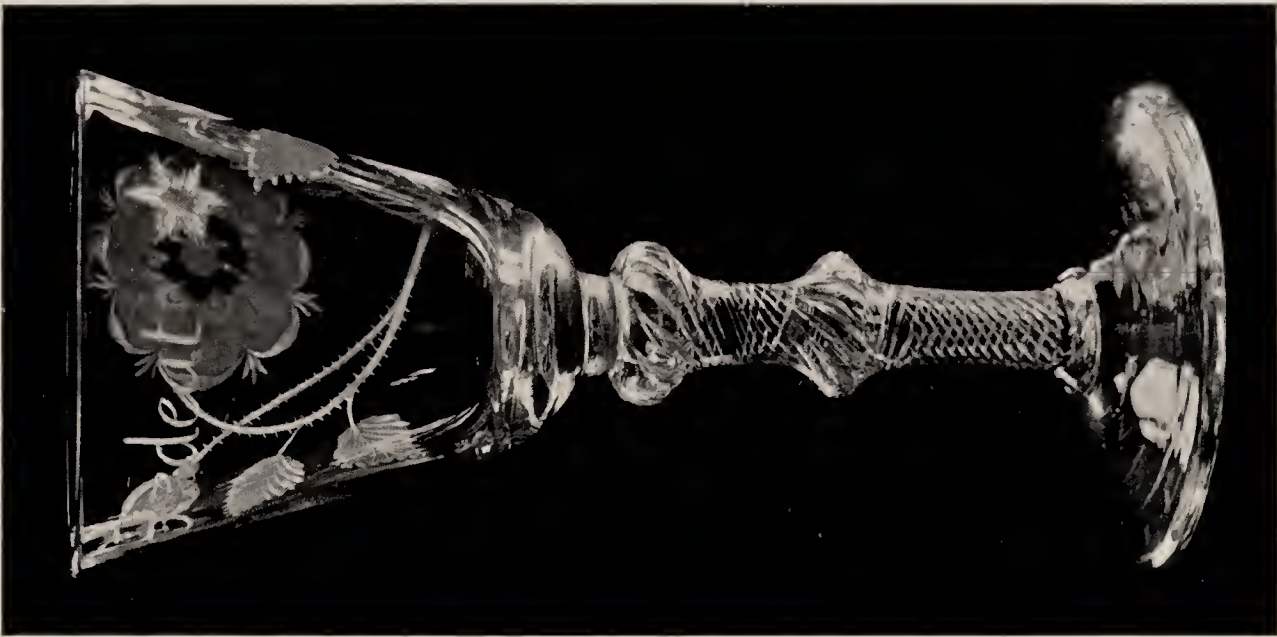
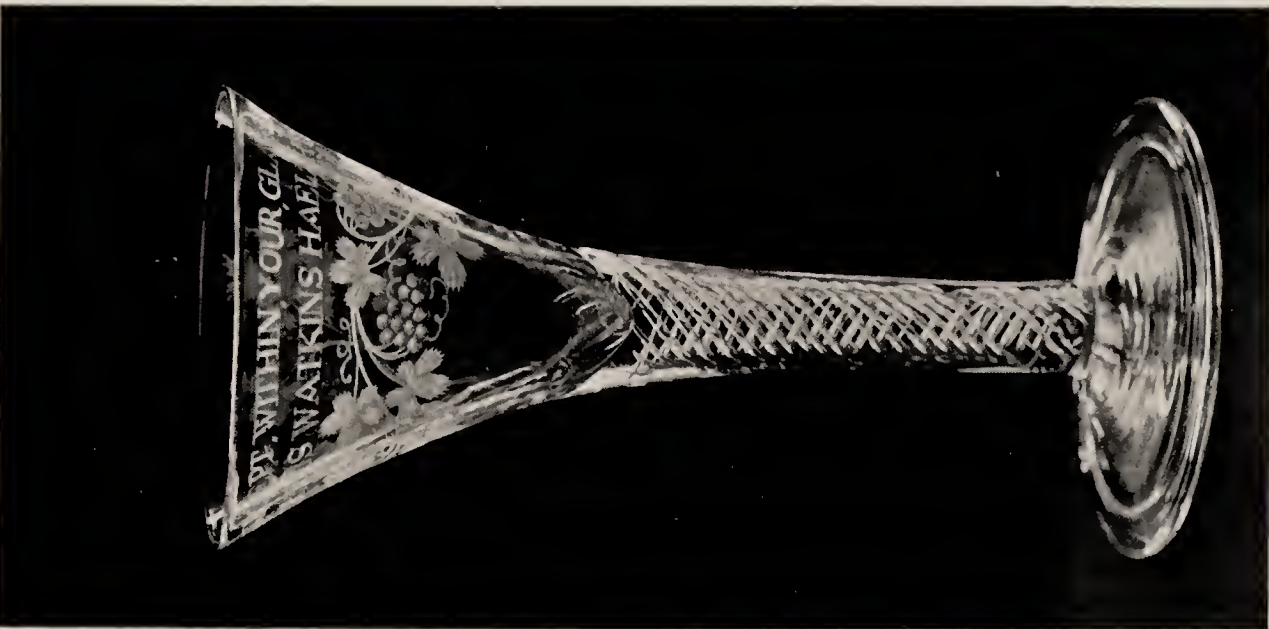
DIAMOND-CUT WINEGLASSES 1750-1770
Hamilton Clements Collection



CUT GLASSES (1750-1800) SHOWING THE EFFECT OF THE GLASS EXCISE ACTS
Victoria and Albert Museum



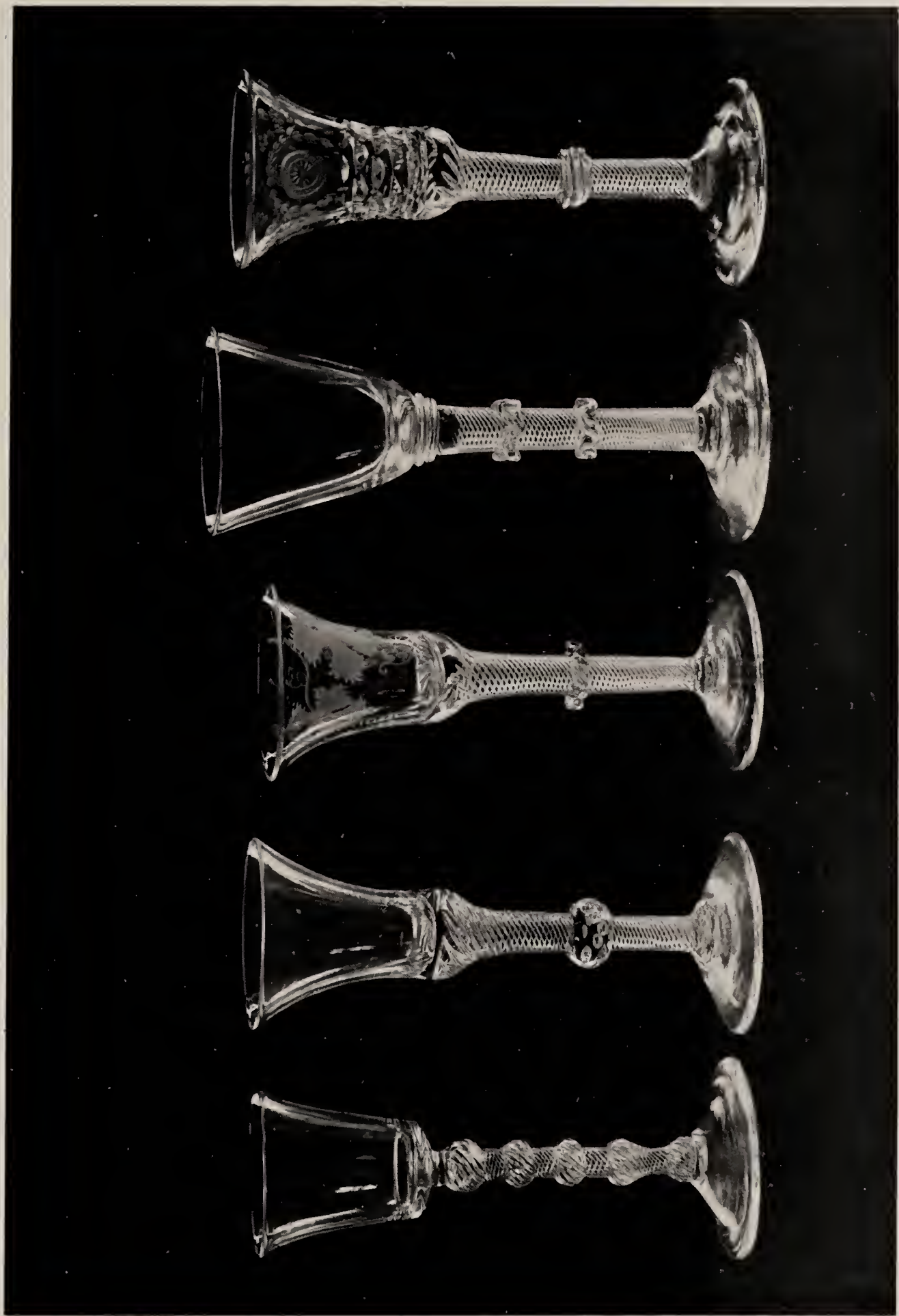
WINEGLASSES WITH AIR-TWISTED STEM, c. 1740
C. Kirkby Mason Collection



ENGRAVED GLASSES WITH AIR-TWISTED STEM, c. 1750
Hamilton Clements Collection



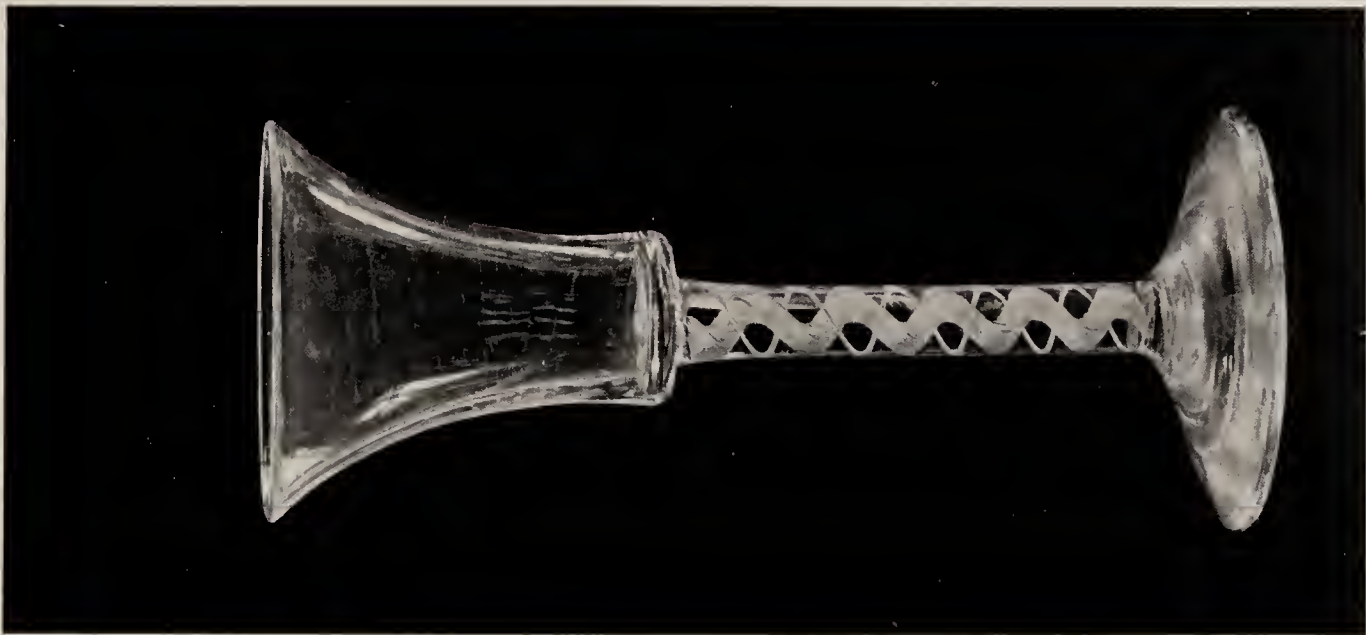
ENGRAVED GLASSES WITH AIR-TWISTED STEM, 1750-1760
Hamilton Clements Collection



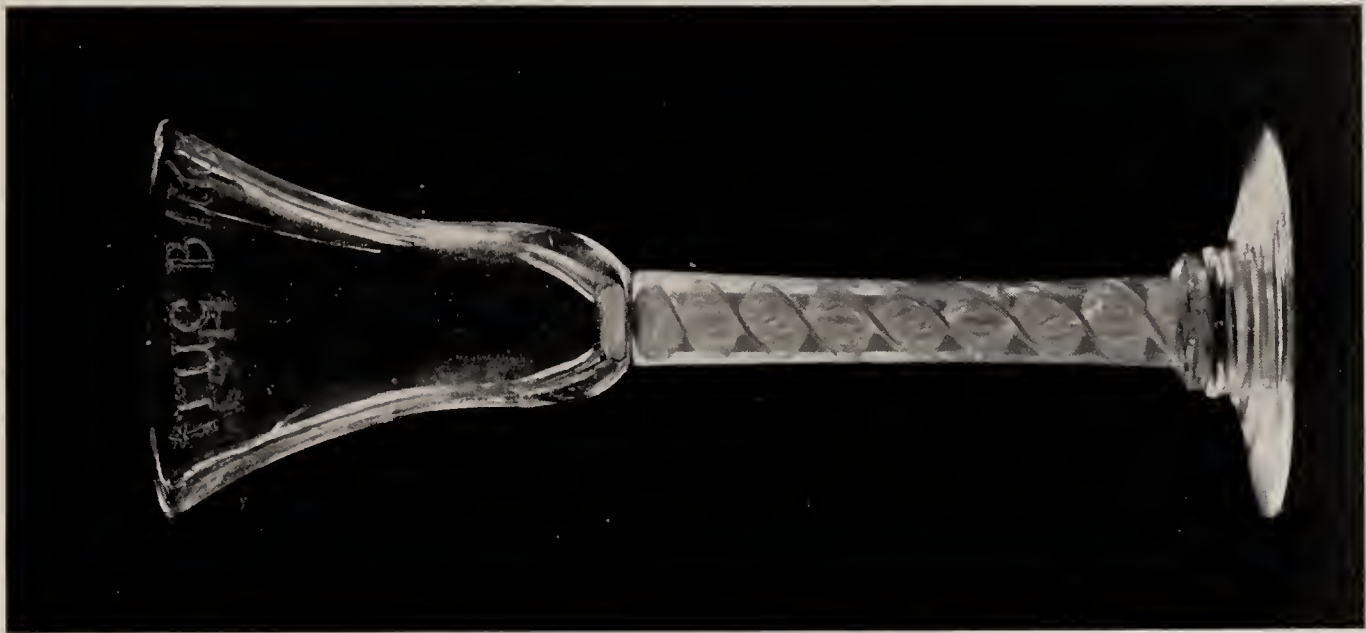
CURIOUS KNOPPED GLASSES WITH AIR-TWISTED STEM
Hamilton Clements Collection



(A)



(B)



(C)

WINEGLASSES WITH OPAQUE TWISTS
FIGS. A AND C. GLASS DATED 1755
FIG. B. A MIXED TWIST
Hamilton Clements Collection



WINEGLASSES WITH OPAQUE-TWISTED STEM, c. 1756
BRISTOL PRIVATEER GLASSES
Hamilton Clements Collection



GLASSES WITH COLOUR OPAQUE-TWISTED STEM
Hamilton Clements Collection



GLASSES WITH OPAQUE-TWISTED STEM, ENAMEL-PAINTED
Hamilton Clements Collection



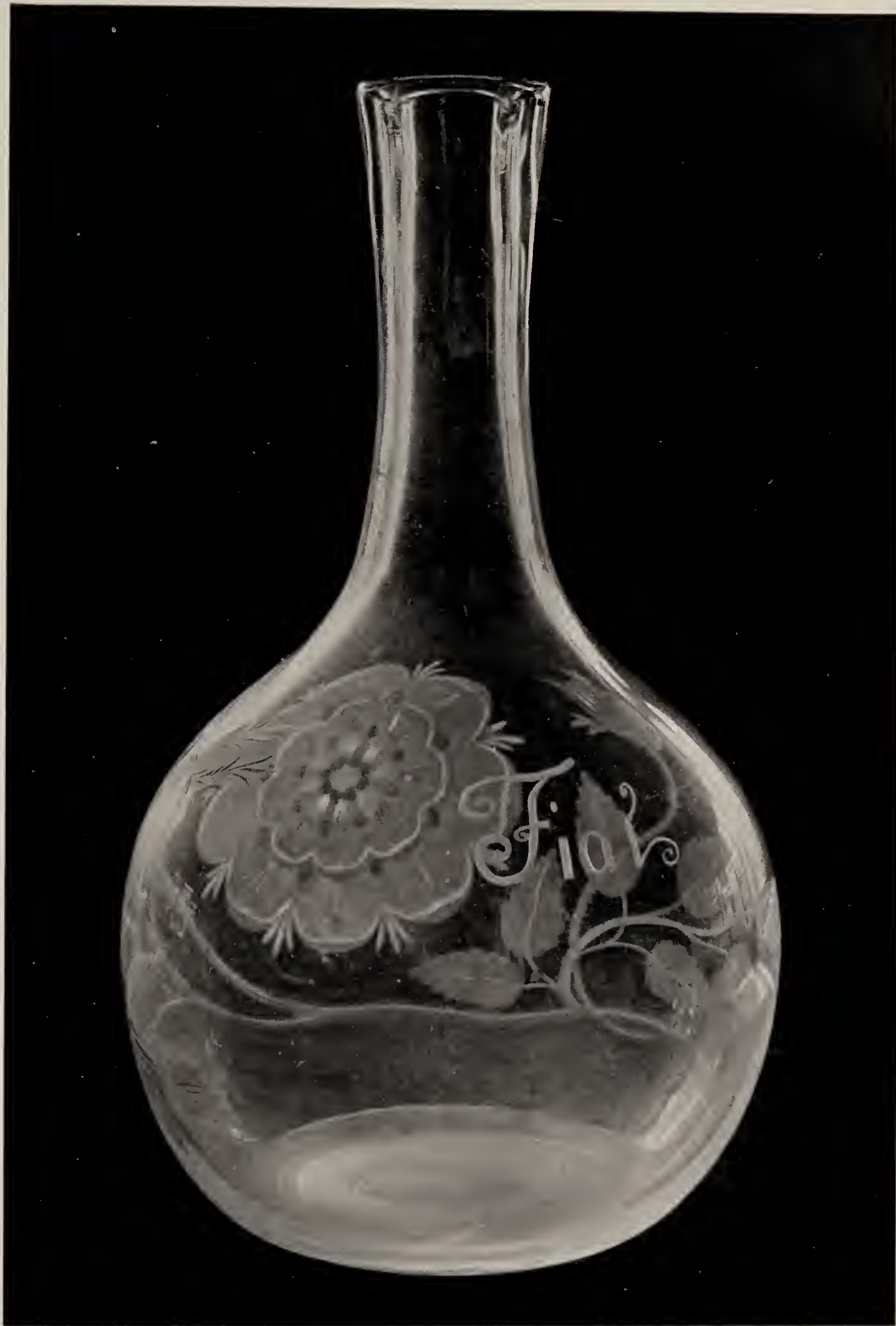
GLASSES WITH OPAQUE-TWISTED STEM
FIG. A. THREE "NORWICH" GLASSES
FIG. B. TWO BURNISH-GILT GLASSES



JUGS, EARLY 18TH CENTURY
C. Kirkby Mason Collection



PAIR OF DECANTERS (c. 1735) WITH EARLY WHEEL ENGRAVING
C. Kirkby Mason Collection



"FIAT" DECANTER, c 1750
Hamilton Clements Collection



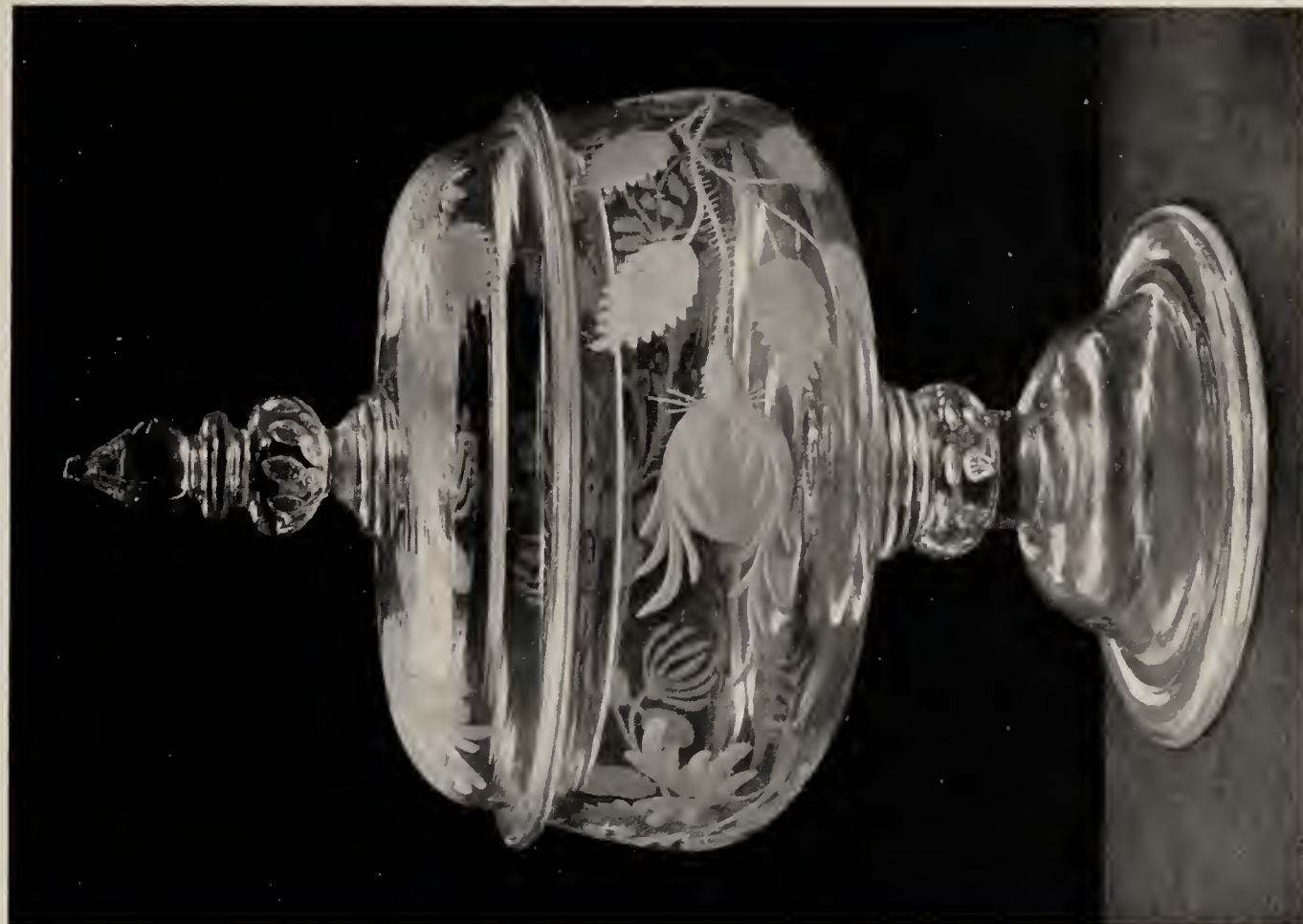
PAIR OF CUT AND ENGRAVED DECANTERS, c. 1790
Hamilton Clements Collection



EARLY CRUET BOTTLES, 1727-1760
Victoria and Albert Museum



LATER CUT BOTTLES, 1760-1800
Victoria and Albert Museum



ENGRAVED AND COVERED BOWLS, c. 1750
Hamilton Clements Collection

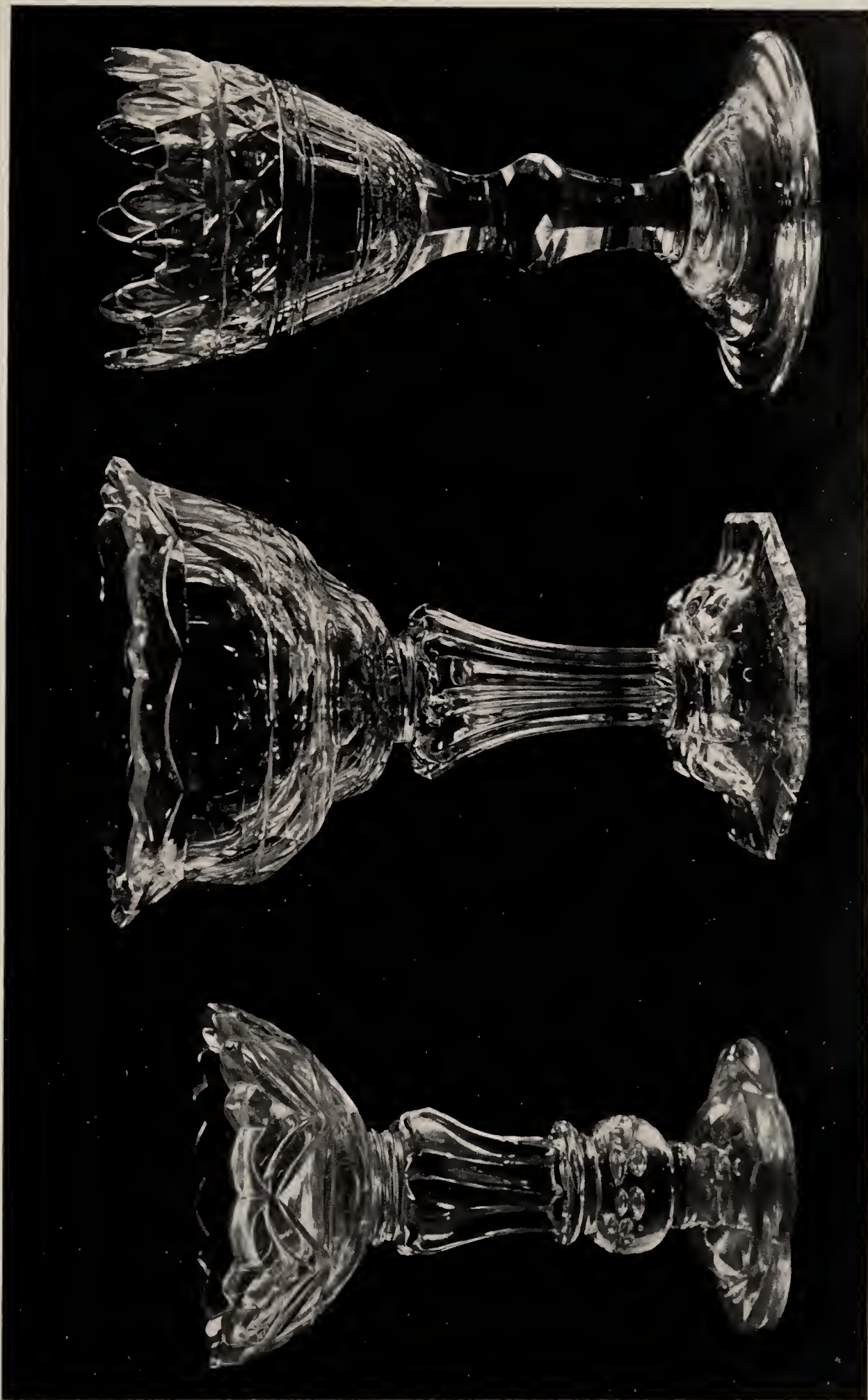


FIG. A. GLASS BASKET
FIG. B. CUT GLASS BOWL
S. D. Winkworth Collection



FIG. A. CUT AND ENGRAVED BOWL, DATED 1766
Mrs. Canning's Collection

FIG. B. EARLY CUT SWEATMEAT GLASS
Hamilton Clements Collection



DEVELOPMENT OF THE CUT SWEAT-MEAT GLASS, 1740-1800
Hamilton Clements Collection



SWEETMEAT GLASSES

FIG. A. WITH BALUSTER STEM

FIG. B. WITH OPAQUE-TWISTED STEM

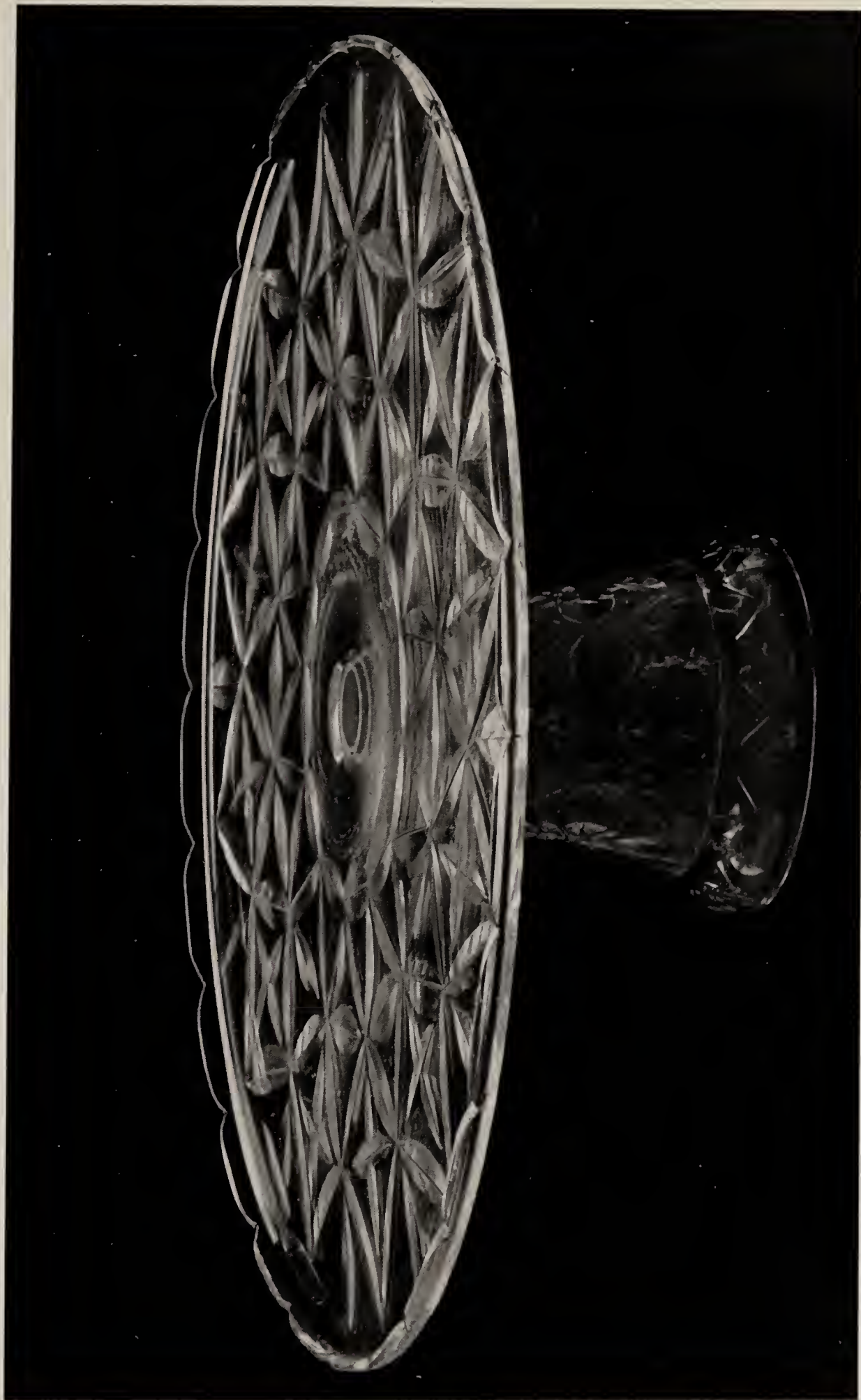
Hamilton Clements Collection



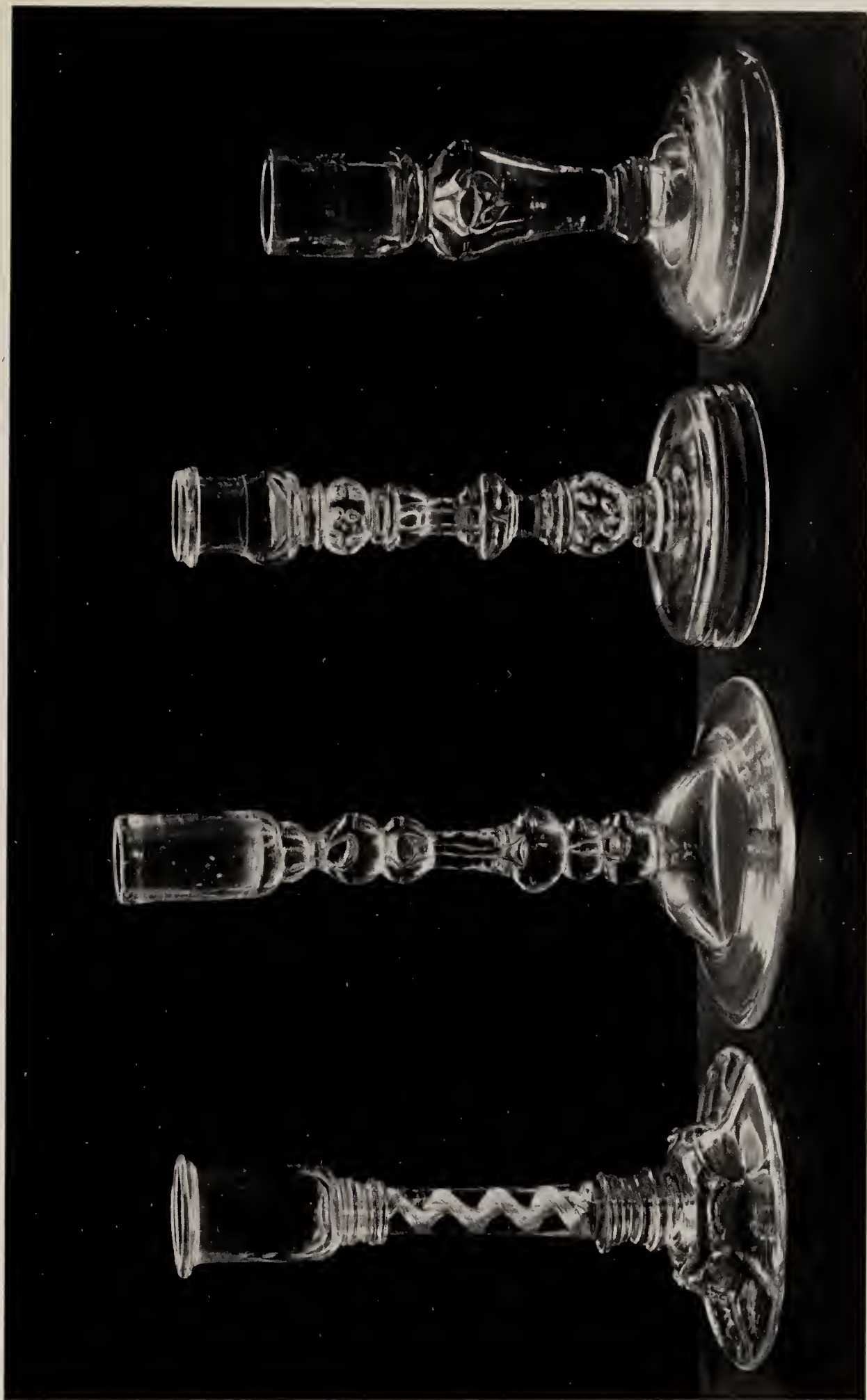
SWEETMEAT STAND AND GLASSES
Hamilton Clements Collection



GLASS SALVERS
Hamilton Clements Collection



CUT-GLASS MIDDLESTAND
S. D. Winkworth Collection



EARLY CANDLESTICKS
Hamilton Clements Collection



LATER "TEA-CANDLESTICKS"

Hamilton Clements Collection



PAIR OF FINE-CUT CANDLESTICKS
Hamilton Clements Collection



EARLY CREAM JUG AND SALTS
C. Kirkby Mason Collection



FIG. A. CREAM JUGS.
FIG. B. JELLY GLASSES
Hamilton Clements Collection



JELLY GLASSES
Victoria and Albert Museum



FIG. A. ENGRAVED RUMMER

FIG. B. ENAMEL-PAINTED TUMBLER

Hamilton Clements Collection

FIG. C. ENGRAVED RUMMER (signed by Engraver)
ENGRAVED "WATER-GLASS."

Victoria and Albert Museum

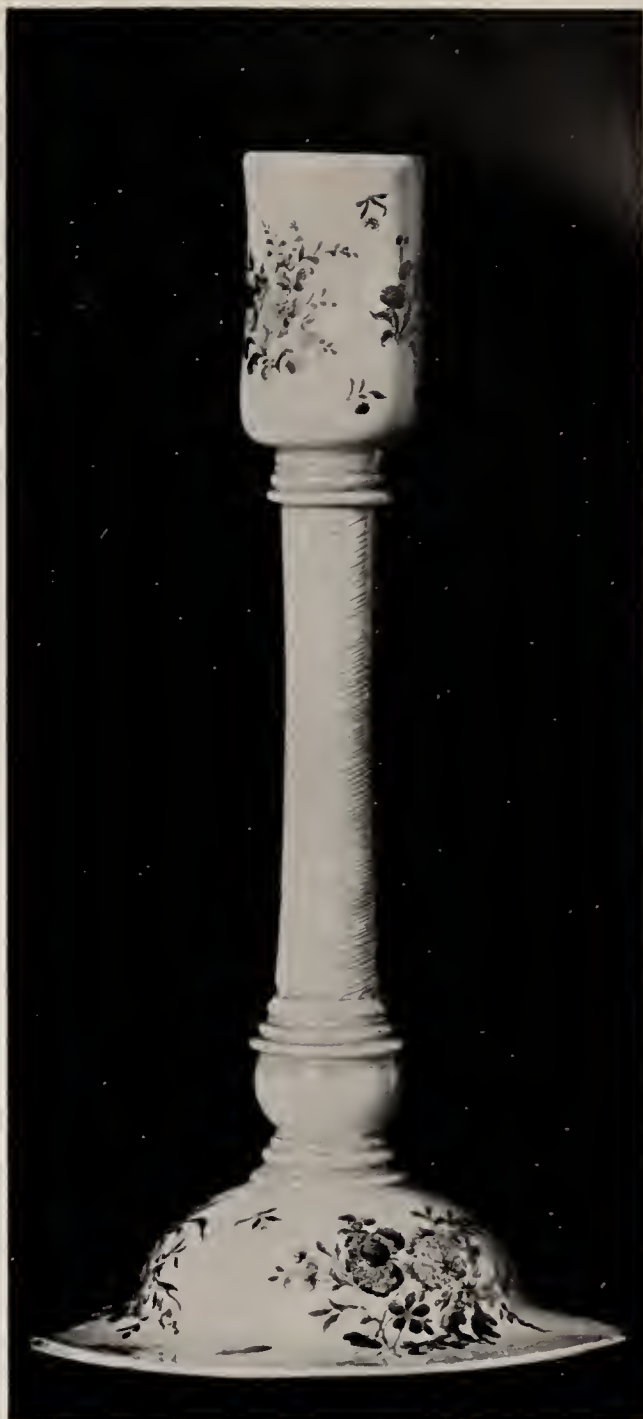
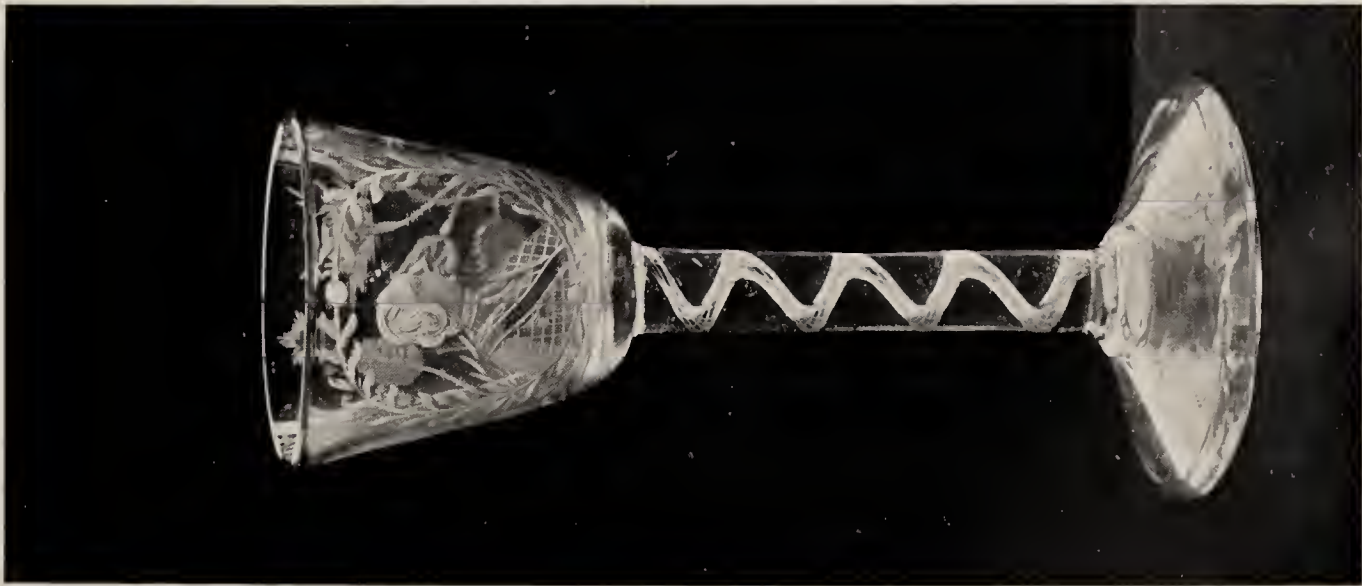
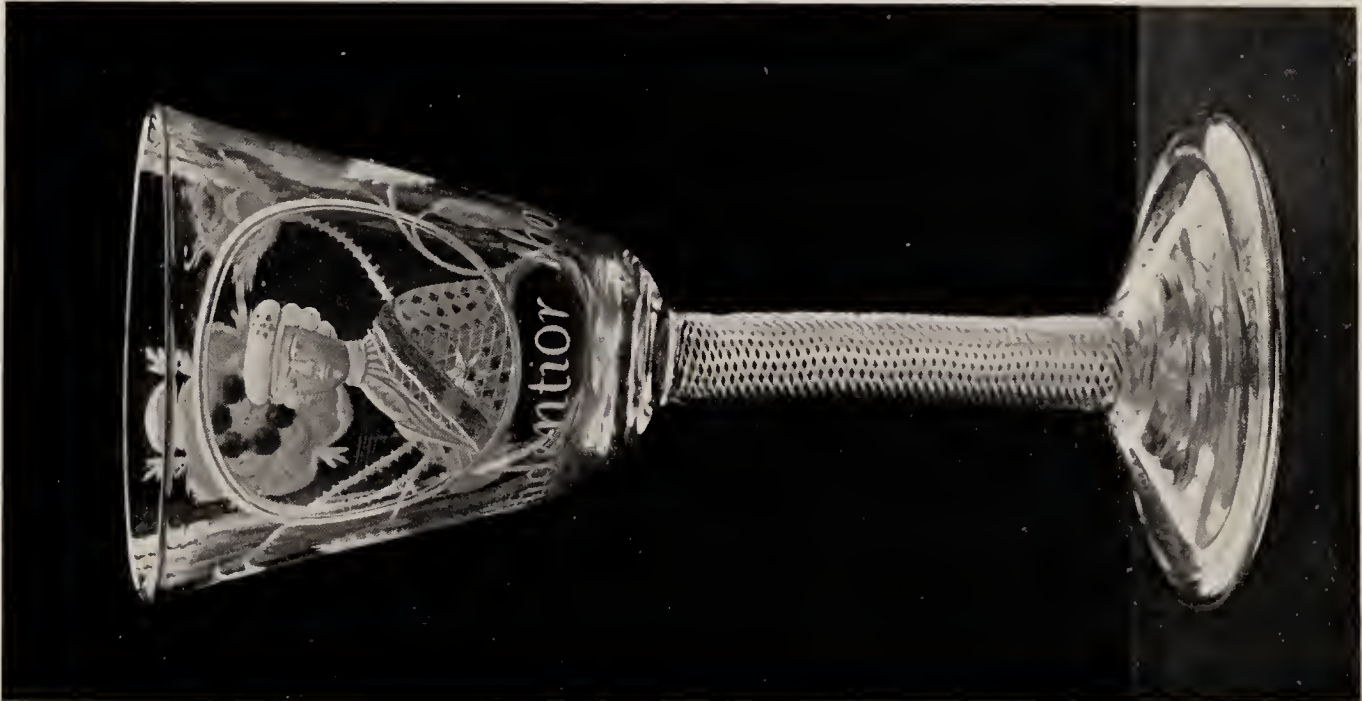


FIG. A. GREEN GLASS WITH AIR-TWISTED STEM
FIG. B. ENAMEL CANDLESTICK

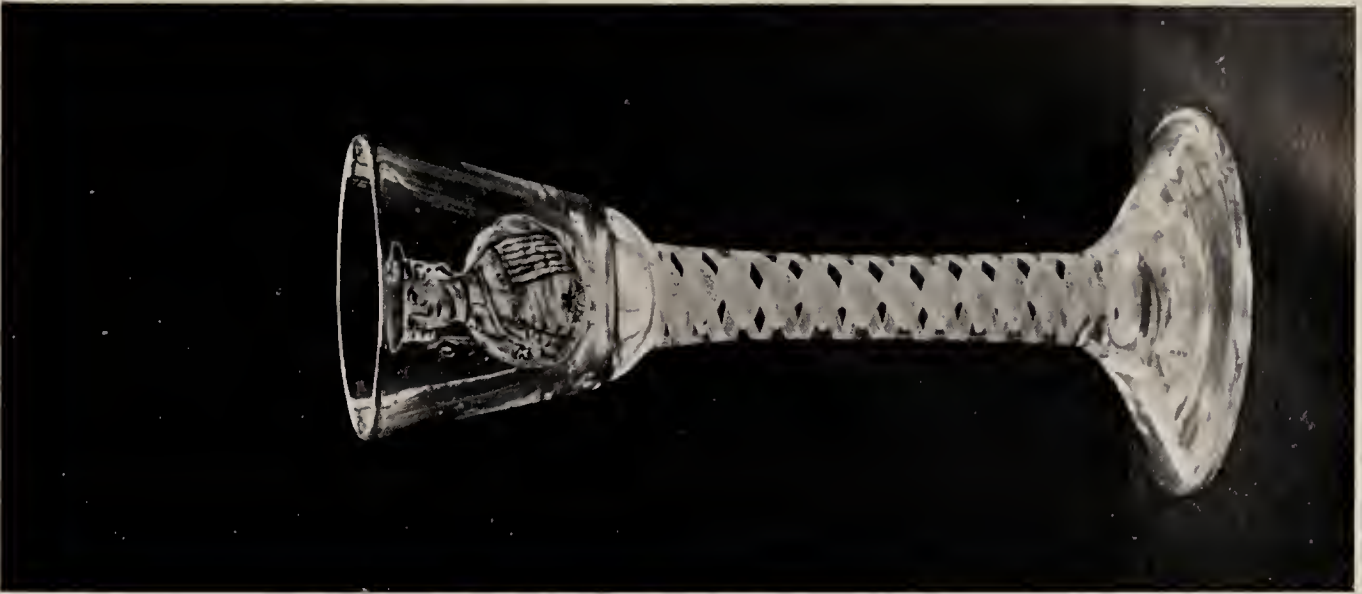
British Museum



(A)



(B)



(C)

WINEGLASSES WITH PORTRAITS OF THE YOUNG PRETENDER, FIG. C IN PAINTED ENAMEL
Hamilton Clements Collection



THE TRADE CARD OF THE PHOENIX GLASS-HOUSE, BRISTOL, c. 1789

Bristol Library

1339

ACPL ITEM
DISCARDED